

# THE PRINCIPLES OF FLOWER ARRANGEMENT

E. A. WHITE



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# PRINCIPLES OF FLOWER ARRANGEMENT

*By*

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## FOREWORD

It is not enough to grow good flowers. They must be tastefully used or a great part of their value is lost. The use and arrangement of them must conform to certain standards, and these standards should express a fine feeling for form and color and fitness to the occasion. The gross use of flowers is a violation of the reasons for raising them. So there has grown up a body of accepted opinion and practice that makes at once for artistic effectiveness and for economy in the use of the materials; and these practices should be understood by the people.

One of the remarkable developments of our generation is the expansion of the florist business. No longer does the florist assume an apologetic attitude, as if other professions and occupations have first right to public recognition. A fine application of technical knowledge, keen introduction of business methods, alertness to occupy the field and expand it, the development of an excellent literature in periodicals, books and transactions, have given the occupation standing, power and dignity. Its statistics reach high figures and contribute much to the recorded volume of trade. Florists themselves occupy important places in the affairs of the country.

The output of all this enterprise is sheer beauty, not food or raiment or shelter or materials employed in the arts. The output is perishable, and must be used at once and to best advantage. It will be seen, therefore, that the proper employment of flowers and decorative plants is both vital to the business and essential to satisfaction on the part of the customer.

On all kinds of occasions are ornamental plant subjects utilized—in the home at ordinary times, at weddings, funerals and festive occasions, and in the decoration of assembly rooms, halls, hotels, clubs and churches. Flower stores are notably attractive. The forms that the arrangements assume, whether in bouquets or in decoration, are copied in photographs and engravings and are thereby spread broadcast. The work of the florist is coming to be a powerful factor in the development of good taste.

I am therefore specially glad to welcome this good book on the principles that underlie flower arrangement. I have observed the successful work of the author in this field with increasing interest. The book is the result of careful experience and diligent teaching.

---

L. H. BAILEY.

Flowers mean more to us today than ever before. We are growing them more understandingly and are beginning to use them more understandingly, too. The subtle cheer of a few well chosen Roses, Sweet Peas, or what-you-will on the dining table; the radiant welcome to homecoming master and incoming guest of a tall jar of Hollyhocks or some fragrant, favorite Lily in the hallway—we appreciate the beautiful importance of these sentient bits of colors and know how they bring the dullest room on the dullest day brightly to life.

And though the innate beauty of flowers is such that it is never squeezed to nothingness in even the tightest of nosegays, it needs a sympathetic touch for fullest revelation.

LEONARD BARRON.

## PREFACE TO FIRST EDITION

The love of flowers is universal and a more general and significant use of them in the life of the American people is becoming manifest. In America's early days few flowers or plants were seen inside the home. Flowers on the dining table were rarely seen. Now, however, they have become almost an essential element and are in demand at all seasons of the year.

A few books consider the use of cut flowers in decorative work, but they are of a very general nature and intended primarily to aid the professional florist. So far as I am aware, no attempt has been made to define the fundamental principles of flower arrangement. Those floral artists who are the most successful cannot state any principles which govern their work and generally attribute their success to natural ability. However, when one carefully studies the work of people successful in flower arrangement, it is found that they are usually following in their compositions, principles which are as definite as are those governing the worker with oils and water colors.

For several years I have been analyzing the work of students and others to determine, if possible, what are the dominant principles that make one person's work more effective than another's. Gradually I have brought together from various sources factors which seem to be



the most important elements in flower designing. No attempt has been made along the line of original investigation into the principles governing other arts. The results of the work of the best authorities on the various subjects have been taken, and application has been made of them in the art of flower arrangement. Quotations, therefore, have been used liberally.

From time to time requests have come for a book on the arranging of flowers. They have been most generally from amateur flower growers. Still, experienced workers in flower stores have sought aid in their problems. The chapters in this book were prepared primarily as lectures for the students in Home Economics at Cornell, who were interested particularly in the use of flowers in the home, and for other students who are expecting to enter commercial floriculture as a life work. Both amateur and professional phases have been considered and it is hoped the entire book will be helpful to both classes.

Opinions differ radically in regard to what constitutes artistic flower arrangement and I appreciate the many valuable suggestions which have come to me from time to time from my colleagues and from the students at Cornell. These suggestions have contributed towards making the material in the book more complete. I am also indebted to the A. T. De La Mare Co. Inc. for the loan of many illustrations, and to Mr. A. W. W. Sand for his painstaking work with the photographs.

EDWARD A. WHITE.

College of Agriculture,  
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June, 1923



## PREFACE TO SECOND EDITION

Since the first edition of this book was published in July, 1923, the author has received many gratifying comments on the need of a book of its character. The comments have come largely from amateurs and many questions have been asked which have opened new lines of thought and consideration. The principles of all lines of art are similar and the demand seems to be for an interpretation of such principles as make the arrangement of flowers most interesting.

The first edition was written more particularly with a consideration for two types of readers: amateurs who are interested in the artistic arrangement of flowers in the home, and for small public functions, and professional florists who are called upon to execute large public decorations and to make corsages, bridal bouquets and the more elaborate so-called designs. While the same principles apply to both types, there has seemed to be little need in a book of this kind for a consideration of the technique of flower arrangement as practiced in retail flower stores; therefore, the present book omits all details of such work, discussing only those factors which make various types of flower arrangement most effective.

Frequent requests have come for a more detailed discussion of color factors in the arrangement of flowers.

The author feels that to accurately discuss this important phase of the work one should have had an artist's training. The chapters considering color problems have therefore been amplified largely with quotations of those phases of the subject which seem the most vital in successfully arranging flowers. The quotations have been taken from the writings of the best students of color, but as the artists have worked mostly with oils and water colors, the author has attempted to show how principles formulated by the artists apply in the arrangement of flowers.

The writer wishes to acknowledge with thanks the permission granted by Michel Jacobs, author of *The Art of Color*, and by the publishers, Doubleday, Page & Company, to quote from this book. Similar acknowledgements are made to *The Garden Magazine and Home Builder* and to the following persons who arranged flowers in the competition conducted by that magazine in 1922: "An Arrangement of Sweet Peas" (page 25) and "Red Maples" (page 39), Dr. Margaret Shaw, Department of Botany, Ohio State University, Columbus, Ohio; "An Arrangement of Dandelion Fruits (page 77)," by Mrs. J. H. Heald, Jr., River Forest, Illinois, and "Cosmos" (page 50), by Mrs. G. L. Burnett, Lynchburg, Va.

The bride's bouquet illustrated on page 205 was designed and arranged by Gracey the Florist, Philadelphia, Pa., for his daughter, Mrs. F. Stirling Donaldson. The writer acknowledges with thanks the permission to use this illustration.

Cut on page 120 was redrawn by Clement G. Bowers of Binghamton, N. Y., from a plate made by Ernest L. Batchelder for *Principles of Design*, published by *The*

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College of Agriculture,  
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September, 1926.



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"The Tulip is an Oriental plant, and we perceive Eastern splendor in the brilliancy of its flowers; the color, large size and massive substance of the floral urns have a truly Oriental magnificence"

## CHAPTER I

### THE DECORATIVE VALUE OF FLOWERS

“Jes’ give her a bunch o’ weeds  
    And a bowl!  
    And that ol’  
Heart o’ yours ’ill thank  
    Th’ God on high  
For the sight a-sittin’  
    Before yo’ eye!  
And ez days keep comin’  
    An’ a goin’,  
    You’re a-knowin’  
They’s a mighty lot o’ goodness  
    In a soul  
That gets all that beauty  
    Out o’ weeds  
    An’ a bowl!”

The love of flowers is universal and does not belong to any particular race of people. Wherever God created plant life it has been for the sustenance of the body, the enjoyment of the eye and the inspiration of the soul, and these uses are closely linked in the life of all races of mankind. One writer has said: “The love of flowers does not belong to the cultured races alone. Savage and semi-civilized tribes have always used flowers for personal adornment and as tokens of love, regarding them as symbols of widely varying meaning.” Roman history probably records the first use of cultivated flowers in

wreaths and garlands, as well as the most lavish use of them the world has probably ever known, when they were strewn in halls and through the streets on festal occasions.

It is difficult to trace the history of the use of flowers as a factor in the decoration of the home. The early American people were too busily engaged in establishing their homes and in getting the necessities of life, to pay very much attention to the esthetic side of their existence. Few flowers, therefore, were used by them for interior decoration. As conditions of life changed and the introduction of farm and household machinery gave more leisure, the American people began to surround themselves with more of the comforts and pleasures of life. Thus it is that floral decorations, like other things in connection with the life of a people, have passed through varying stages of development until they have now attained a permanent and prominent place in everyday life.

There are but few homes where flowers do not appeal. The keen love of flowers, however, seems to be less among the poorer class of American people than among those of other lands. I was impressed when in England with the love of flowers manifested by even the apparently poorest element in London. It was not unusual to see a poorly clad person buying a few flowers from the street vender that a craving for the beautiful might be satisfied. It was, however, not often the expensive Rose or the rare flowers that they bought but the Michaelmas Daisy or other common species of native flowers which perhaps they had learned to love in the country home of their childhood.



It has been truly said that artists are born, not made, and the statement is applicable not only to the users of water colors or oils in reproducing natural landscapes on canvas, but as well to the users of plant material in varied forms for decorative effects.

Flower arrangement is an art; it is "a picture in which living line and living color form the artist's medium." The arrangement of flowers is therefore entitled to the same consideration the artist, working with paints and oils, gives when he creates other pictures. The test of any art is beauty, and the supreme test is the creation of *full* beauty to which nothing can be added and nothing taken away, to improve the effect. "A piece of work well done brings to the beholder a sense of satisfaction, completeness; there is no desire to change a line or an area or to vary any of the tone relations."

People vary much in their ability to produce interesting cut flower arrangements. Some have a marked natural ability to arrange flowers so that almost immediately the effect pleases. Others labor long, arranging and rearranging the material, and the final results bring little enthusiasm from those they have tried to please.

That one may arrange flowers in an interesting way, he must truly love flowers and have an appreciation of the decorative value of each unit to be used. The next essential is to so arrange the material that the attractiveness will lose nothing by the somewhat artificial arrangement necessitated by its use in interior decoration. Given a natural appreciation of plant material, any one may become expert in arrangement if a few definite rules are observed.

One Spring day I was invited by a friend to see his extensive collection of species and varieties of Narcissi. As we strolled through the garden, I remarked how beautifully the majority of species of Narcissi lend themselves to cut flower arrangement. My friend replied, "I love flowers in the garden, but care little for them in the house; they seem so artificial there." Evidently he had experienced the shock many have received when they have seen flowers, stripped of their natural foliage, and arranged in a conglomerate mass with other species of widely varied characters.

When carefully selected, arranged and placed, flowers add a distinct charm to every occasion. They also have a practical value, for every one is cheered or depressed in a marked degree by his surroundings. As a rule, a person's environment has much to do with his mental attitude. So it is that flowers in the sick room bring cheer, and flowers on the breakfast table prepare us pleasantly for our day's work. It is true also that flowers have a real cheering influence in bereavement. I am not in sympathy with the item so frequently seen in connection with obituary notices in the daily press: "Please omit flowers," for through flowers friends can express their sympathy as in no other way. Flowers in times of bereavement speak more deeply than words, but too frequently such poor taste is shown in the flowers sent for funerals that they depress rather than cheer. It is possible to make hideous, even repulsive designs out of beautiful material. Fortunately, however, they are much less frequent now than formerly. This has been brought about quite largely by the dealers who suggest simple and ap-

propriate wreaths or sprays of cut flowers, rather than the more complicated designs.

One of the most essential features to enter into the arranging of flowers is that of simplicity. A great majority of floral decorations are too complex. This is not a fault alone of the amateur, for many professional florists overdo the decorative effect they are striving for, and as a result the decorations become heavy and confused. One can safely follow Mother Nature as a teacher, for she makes no mistakes. In Nature we find little attempt at massing different flowers. It is true that there are many plant families of varied characters, but as a rule they rarely appear at the same time on the same ground. If one studies a given area of landscape, for example, it will be found that there is a succession of bloom or decorative effects from early Spring until late Fall. Perhaps the earlier flowers are a mass of Bluets among the green grass, then come the Dandelions, to be followed in succession by the Orange Hawkweed, Buttercups, Queen Anne's Lace, Goldenrod and Asters. There is on this area no massing of bloom or color contrasts to disturb the artistic eye.

Nature has taught man many valuable lessons and if he will but keep his eyes open, and his mind receptive, she will teach many more. The Creator intended that wild flowers should have a characteristic natural beauty, for Nature was created beautiful. Man in his attempts to subdue Nature and produce an artistic arrangement of plant material, better than that planned by the Creator, has not met with a large degree of success. We are appreciating this fact more and more, and are realizing that Nature is a teacher upon whom we can depend not alone

in artistic flower arrangement, but in artistic flower planting as well.

For years we considered Nature coarse and crude. The picturesque attractiveness of the gnarled Pine tree, the bog grasses and other plant life on the windswept seacoast, were all unappreciated. A few men with true artistic taste saw the attractiveness in such material, and by the aid of the camera and brush have educated their fellowmen to a better appreciation of its decorative value. A friend of the writer spent a Summer on the sandy barrens of Cape Cod, and his photographs of the bog grasses, Bayberries, Sand Cherries and Scrub Pines were intensely interesting in their composition and simplicity.

Within recent years there has been marked progress in the work of the plant breeder and in the improvement of methods of culture of ornamental plants, so that a wealth of material is now available for use in floral decoration. We are surrounded by a mass of material of wonderful quality, and we have come to place great value upon the *mass* rather than on individual species, and we are eager to use quantities of species in every possible combination, to satisfy our craving for the creation of something unusual. We bring plant material from the far corners of the earth and force it into bloom at unusual seasons of the year. We have valued our flowering material by the measure of its oddity or rarity rather than for its beauty, and we too often value the decoration we create for the quantity of material displayed and for its boldness and oddity rather than for its beauty. As the Japanese value the common flowers with which they are daily associated and use them in their homes in floral





Grandmother's Sunday morning bouquet

decorations, so the Americans should hold to the simpler combinations of material if the more pleasing effects are to be obtained. In building our dwellings we now follow the simpler lines of architecture, so in the ornamentation of their interiors, the simpler arrangements and combinations are more satisfying. Fortunately good taste in flower arrangement is developing rapidly among all classes of people, and flowers are being used in more natural, simple and beautiful arrangements than ever before.

I well remember the bouquets which were fearfully and wonderfully made by my grandmother on Sunday morning, which were later to be carried proudly up the center aisle of the country church and placed on the table in of frontt he pulpit. Lilies, Roses, Geraniums, Babys-breath, Petunias, Verbenas and many other species were closely massed in a varied form and color arrangement. Grandmother was a lover of flowers, but not an artist in flower arrangement. Little of the individual beauty of any flower or leaf could be seen. The so-called colonial bouquet, so popular at the present time, is similar, in that little value is given the individual character of the flowers. They please because of their unique color characters which are arranged usually in rows of closely harmonizing colors.

In the "Foreword" of this book Dr. Bailey states: "There has grown up a body of accepted opinion and practice that makes at once for artistic effectiveness and for *economy in the use of materials*." My grandmother was economical in the extreme in her household activities, for she came from a Puritanical line of ancestors, but she was lavish in the material she used for her Sunday morning

bouquets, one of which would furnish flowering material in sufficient quantity to artistically decorate all the rooms of an ordinary home.

Following simplicity, a second lesson which we can learn from Nature is that the *setting* has much to do with the attractiveness of any arrangement of flowers. The shrubs in Winter are, for the most part, destitute of foliage and the chief attractiveness of the fruits lies in their form and coloring. These are emphasized by the clear-cut profile of each fruit or cluster of fruits. There is no heavy massing of material, but each spray is distinct. Their colors in their natural habitat form a pleasant contrast with the white snow and there is no discordant note. When this material is brought into the house for decorative effects, it should be so placed that a proper background and correct lighting will have a similar effect in making the arrangement interesting, and it should be given as natural a setting as possible. This statement applies particularly to arrangement and environment, but other factors, such as receptacles, color and form contrasts are important.

The Japanese Barberry, for example, makes a most attractive decoration for the table on Thanksgiving Day. The rich red of the berries and the browns of the twigs are increased in value by the white of the table linen. The environment must of necessity be somewhat artificial, but if each twig or spray is placed as nearly as possible as Nature arranged it on the shrub, and if a wicker basket of nearly the same color as the twigs be used, the effect is more pleasing. If flowers are desired, rich bronze, yellow or red Chrysanthemums may be arranged lightly



ARRANGEMENT OF WINTER FRUITS OF *BERBERIS THUNBERGII*, JAPANESE BARBERRY  
The arrangement should be as natural as possible, with clear-cut profiles of twigs and fruits



among the Barberries, much as they would grow together in the garden border in late Fall and the base of the floral composition may be surrounded with apples, nuts and other fruits symbolic of an abundant harvest.

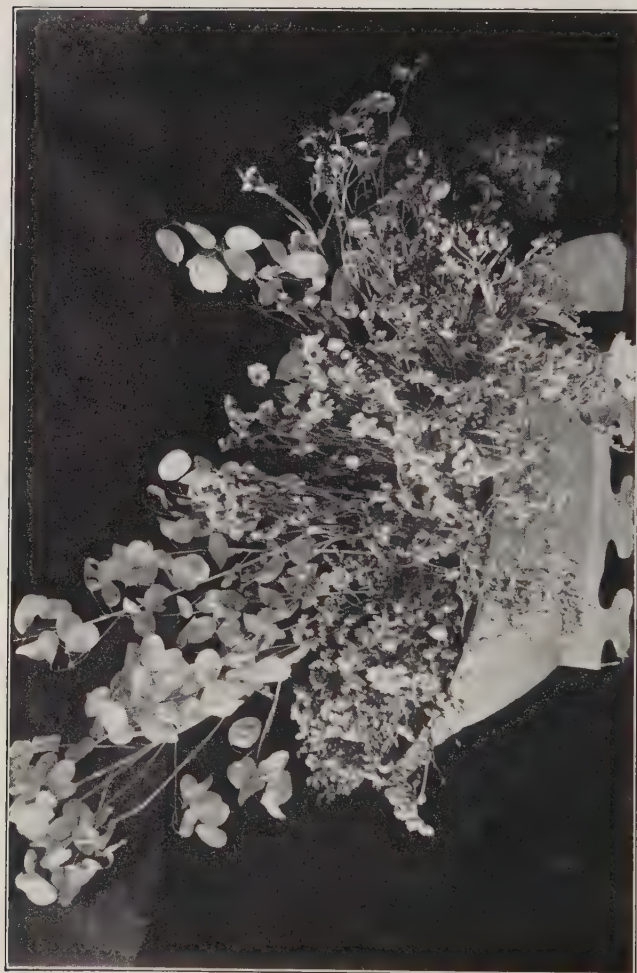
There are many other Winter fruits which may be



In Nature the shrubs in Winter are for the most part destitute of foliage and the chief attractiveness of the fruit lies in their form and coloring. These are emphasized by the clear-cut profile of each fruit or cluster of fruits. These colors contrast pleasantly against the white of the snow and there is no discordant note.

used in the home in a decorative way, also Strawflowers, Statice, Bittersweet and other plants of permanent attractiveness. See illustration, pages 24 and 57.

Again it should be emphasized that the arrangement and setting should be as natural as possible. The Par-



ARRANGEMENT OF DRIED GARDEN FLOWERS

The silvery pods of Honesty are a dominant feature. In addition Statice sinuata (blue), S. bonduelli (yellow), S. latifolia (white), Rhodanthe in variety and the black fruits of Belamcanda chinensis, the Blackberry Lily, were cleverly worked in. This arrangement was designed by Mrs. H. G. Taylor, Middletown, Conn.

tridge Vine, trailing over the dark green moss under the Pine tree, is a thing of beauty. Placed in a closed glass globe on the dining room table or in the living room, under stifling, artificial conditions, it is less so. One can have only sympathy instead of admiration for this plant shut away from the natural rustic beauty of its native habitat.

One of the things frequently overlooked in flower arrangement is the fact that each species, and in some cases each variety, has its own peculiar character. These factors should be studied carefully in flower arrangements.



Salmon-pink and cream colored Sweet Peas in a container of clear glass, by Margaret F. Shaw

Photograph by Margaret Dem. Brown. Courtesy *Garden Magazine and Home Builder*

Taking the Sweet Pea as an example, its individuality is admirably portrayed by Keats in the following lines:

Sweet Peas on tiptoe for a flight  
With wings of gentle flush o'er delicate white,  
And taper fingers catching at all things  
To bind them all about with tiny rings.

The Tulip has a vastly different character, which another writer has noted thus: "The Tulip is an oriental plant, and we perceive Eastern splendor in the brilliancy of its flowers; the color, large size and massive substance of the floral urns, the dusky sheen of some varieties, and a metallic sparkle of others, have a truly Oriental magnificence." See illustration, page 12.

Probably in no other two species could one find more pronounced differences in types. The fact that each species has its individuality must be borne in mind when one attempts to make complex flower arrangements, and to use material of pronounced differences in form and colors.

In cutting material for the home, too frequently only fully opened flowers are selected. This often necessitates cutting short stems which are difficult to arrange attractively. The composition will be much more interesting if sprays are cut sufficiently long so that in addition to the fully opened flowers there are some that are half opened, as well as some buds. Varied developments in the foliage also add to the interest in the composition.

The Japanese make much use of the branches and foliage of evergreen and deciduous trees. If, however, the plant is a flowering one, the foliage alone is never



used, or if a plant naturally bears foliage at the flowering season, the flowers are not used without the foliage.

The use of foliage in a flower arrangement often aids in emphasizing the beauty of form or coloring in the flower. As a rule, no foliage so well suits a flower as that of the same species. Again a liberal use of foliage often softens and adds beauty to the arrangement. A vase of red Geraniums is too vivid in coloring when the fully blown flower clusters are used in a mass, but when the clusters are selected in varied stages of development and the brilliancy of coloring softened by a liberal use of foliage, the composition becomes interesting.

Conder, in his excellent book on Japanese Flower Arrangement, calls attention to the fact that in all Japanese flower arrangement the spirit of the season is emphasized. In Spring the arrangement should be strong and powerful in line, like the growth of early vegetation. Summer arrangements must be full and spreading, while those of Autumn should be spare and lean, and those of Winter withered and dreary.

Often it is thought that if greenhouse material is not available in Winter, there is no possibility of using cut plant material for home ornamentation. In the Fall and early Winter, however, there is an abundance of wild Fall fruits, which even the city dweller may find on vacant lots in the suburbs. In the Winter, and especially at Christmas, twigs and branches of evergreen are most effective, and in early Spring the brilliantly colored twigs of ornamental trees and shrubs, or a few sprays of Cherry, Forsythia or other early Spring flowering shrubs, may add charm to every household.

## CHAPTER II

### PLANT MATERIAL FOR DECORATIVE PURPOSES

The chief attractive feature of any decorative work with flowers is freshness of material. Withered flowers are most depressing. That they may better retain their freshness, flowers should be gathered in the cool hours of the day when the tissue is filled with moisture. Keeping qualities vary considerably and in growing different species of plants for cut flowers, one should select those species which have the best keeping qualities. Most outdoor species wither more quickly than those grown under glass, hence the former require special care to properly prepare them for decorative use.

To treat cut flowers so as to prolong their keeping qualities, one must understand their structural characters. All moisture is taken into the plant through the roots and then conducted through the stems in the vascular system. No moisture is absorbed by the leaves, but they function as points of exit for moisture which passes from them into the air. When the flower is cut from its roots, therefore, the channels for the passage of water from the roots to the stem, leaves and flowers, are severed and unless the natural water supply is supplemented at once by water from other sources, the leaves and flowers wilt quickly.

The dry, atmospheric conditions of the ordinary living room make transpiration of moisture from the leaves and petals of cut flowers rapid, therefore there should be a constant and abundant supply of water at the base of the stem which must be drawn quickly into the vascular system or wilting will result.

When flower stems are cut in the open air, transpiration of moisture from the leaves goes on rapidly, consequently there is a suction at the base of the stem which draws in air bubbles or allows them to collect over the cut surface. The presence of this air prevents water from entering the vascular system, therefore the flowers remain wilted even after being submerged in water. Cutting the stems under water excludes the air, or plunging them for a short time into boiling water drives out the air, and the flowers resume their freshness when the stems are again submerged in cold water.

Flowers are in their best condition when the cells of the stems, leaves and petals are turgid or distended to their limit by their moisture contents. Leaf expansion and the opening of buds take place only when the cells of the tissue are thus distended. The length of time cut flowers will remain fresh depends therefore upon the rapidity with which transpiration of moisture is taking place from the leaves, and this transpiration depends on several environmental factors. Bright light, a warm temperature, low humidity and especially a draft of air are favorable conditions for rapid transpiration and induce wilting. Therefore to prolong the keeping qualities of flowers, place them in a cool room, not in a draft of air nor in direct sunshine. A dish of water on the radiator or

other heating system will increase the moisture content of the atmosphere of any room and prevent rapid transpiration of moisture.

Flowers keep best when cut with a sharp knife. Scissors crush the tissue and a dull knife tears it so it does not absorb water readily. Flowers after being cut in the garden should be taken to a cool, shaded place and the stems again cut. This cut should be a long, smooth, slanting one made at a joint, or node, so that as large an area as possible is exposed to the water and the base of the stem will not strike the bottom of the receptacle squarely, thus cutting off the water supply.

Before the flowers are arranged, the parts of the stems which are to be under water, should be freed of all leaves. This prevents crowding of the stems in the receptacle and the disagreeable fouling of the water which results as decay of the foliage takes place. Leaves decay much sooner than stems. After cutting, the material should be plunged into a deep receptacle filled with water, and left for a few hours in a cool place. The water should be deep enough to come well up to the flowers and the receptacle should be sufficiently large so the stems are not crowded, but the petals should never be submerged. Flowers freshly gathered and immediately arranged in the rooms often wither quickly and are disappointing. When left in water in a cool room overnight, or at least for a few hours, the plant tissue becomes filled with water, the stems are stiff and erect, and the flowers are better able to withstand the dry atmospheric condition of the room in which they are placed.



A few species are especially difficult to cut and arrange without wilting, among which are Heliotropes, Dahlias, Hollyhocks, Mignonette and most shrubs. If the stems of these species are cut with a sharp knife and the ends plunged into boiling water for about a minute, then placed in cold water, the keeping qualities will be increased in a remarkable degree. The hands should be held about the flowers to protect them from the hot steam, otherwise they will blacken. Later the flowers may be arranged, and they will keep fresh for several days. If it is not convenient to use the hot water treatment for shrubs, such as Lilacs, Rhododendrons, Deutzias and the like, the bark should be peeled an inch or more from the end and the stem split. Cutting flowers from the parent plant under water will also prolong their keeping qualities, or if this cannot be done conveniently, the flowers may be taken into the house and cut a second time under water; the same effect is obtained. Clean receptacles should be used and if the water is changed daily, the lasting qualities will be increased. The selection of correct types of receptacles for cut flowers is very important if their keeping qualities are to be prolonged. Tall, narrow vases and low, flat bowls are rarely satisfactory because they hold too little water. Often, however, such types of receptacles are necessary for the desired decorative effects, and if used, the flowers should be removed at night and placed in larger containers with the stems deeply submerged.

Flowers should be taken from warm rooms and placed in a cool room during the night, and if somewhat withered, they will revive if laid in deep water. Laundry tubs and the bathtub are excellent places for them. It does not harm

the flowers if they float on the water, and often they revive much more satisfactorily when so placed.

The presence of gas in many dwelling houses is very injurious to cut flowers and plants. Often the gas may not even be detected by the sense of smell, yet it will be poisonous to cut flowers and plants. It is stated that one part of ethylene gas to forty thousand parts of air will cause Carnations to close their petals and "go to sleep."

The maturity of flowers when cut influences their keeping qualities. Roses which are cut in the bud, after the color has become evident, keep much longer than if allowed to expand on the bush. Gladiolus should be cut when the lowest flowers have begun to show color, and as a rule all flowers should be cut as soon as possible after the buds have begun to unfold.

The use of various chemicals to prolong the keeping qualities is often advised in flower journals but as yet nothing has been discovered which is of much value. Some writers have advocated the use of aspirin, while others claim it is detrimental to the keeping qualities of many species.

The Japanese have studied for years the treatment various types of cut flowers should be given to lengthen their keeping qualities. If the Wisteria is used in decoration, its cut stem is burned and then immersed in spirits. The Hydrangea and the Lespedeza should have the stem ends burnt to charcoal before immersing in water. The American florist burns the stem ends of Poinsettias or dips them in boiling water to prevent the exuding of the milky juice and thus prevents wilting. The Japanese long ago discovered that all flowers which draw water into the



AN ANALOGOUS HARMONY IN GARDEN FLOWERS

Hibiscus: Flowers with cluster of yellow stamens in center; center of petals, carmine; margin of petals, hermosa pink; foliage, spinach green

Speciosum Lilies: Flowers white, spotted with hermosa pink; foliage, lily green.

Vase: Neutral gray



stems with difficulty are improved by treating the ends of the stems with fire or hot water. Land plants derive benefit from burning and water plants require boiling water.

The Japanese frequently make use of the Bamboo in a decoration, and as it wilts quickly it is given special preparation. They cut it at a very early hour in the morning and remove the bottom division or knot, leaving the upper division untouched. They then fill the tube with fifty-eight grains of cloves stewed in hot water and seal up the bottom. The Bamboo cane is then laid horizontally until the liquor has cooled, when it is ready for arranging. If the colored Japanese Maple is used, the leaves are immersed in water for an hour before they are arranged. The very dark red ones are particularly difficult to arrange before wilting, but the green ones have better keeping qualities. The Morning-glory, of which the Japanese make great use, is cut carefully in the evening while the flowers are closed tightly. The sleeping buds are wrapped gently in soft paper and this is not removed until after the arrangement is completed early the next morning.

Preliminary to the arrangement, some acquaintance with plant material is necessary. Foliage, flowers and fruits make excellent decorative effects, if selected carefully. Combinations of flowers and fruits of the same species are rarely attractive. They seldom occur in Nature, and Nature has been proved a dependable guide. The plant's natural habit of growth governs, in a large degree, the attractiveness of the material. Some species are so irregular in their habit of growth that it is almost



impossible to make a pleasing, massed arrangement, but may be utilized if a single branch be the decorative element.

### CLASSIFICATION OF PLANT MATERIAL

#### *I—Seasonal Material Native in Fields and Woodlands of Northern United States*

The decorative value of this material is often overlooked because it is so common. Frequently we fail to see the interesting character of line or mass in native plants, until our attention is called to it particularly by one who has an artistic eye.

Native material may be used for some occasions when it would not be appropriate for others. For example, I once had occasion to decorate the stage of an auditorium for a recital of Indian songs and folklore, given by an Indian princess. A setting of palms and other greenhouse material would hardly have been appropriate. Fortunately, it was a season of the year when outdoor material of decorative value was obtainable. Four medium-sized Pines were secured from a forest area in need of thinning, as were also a considerable number of small Spruces from a forest nursery. These formed a background for the stage. In front were two banks of native material, one of Goldenrod and one of Queen Anne's Lace, *Daucus carota*, and a third bank of Shasta Daisies. The wild flowers were not arranged in large masses, but were so placed in fruit jars as to give the appearance of flowers growing in the field. Back of the flowers were Ostrich Ferns, *Pteretis nodulosa*, and in front were low receptacles filled with the Toothed Woodfern, *Dryopteris spinulosa*.

The whole made a very natural and decorative effect for an Indian recital, but would not have been appropriate for a recital by a Metropolitan opera singer. A Christmas decoration of Hemlock wreaths and balls, with Hemlock, Laurel or Lycopodium festooning is another decoration both pleasing and appropriate. This is true particularly for rural sections of the country where there is much material available. In most sections, however, the use of Laurel should be discouraged because of the danger of its extermination. In many places Hemlock is abundant and is especially well adapted for Christmas decorations, although in warm interiors it has not good lasting qualities. For wreaths used in cool rooms or on the outside of doors or windows, it is especially good, as it is for balls used in hall, church, or piazza decorations during the Christmas season.

To make festooning take a ball of strong twine and attach one end firmly to a substantial support. Tobacco twine is excellent or a strong wire may be used. Attach a smaller cord or finer wire to the same support. Cut small sprays of Hemlock, Groundpine (*Lycopodium*), Laurel or Boxwood. Taking a small cluster of the twigs in the left hand, hold them to the stronger cord, and with the right hand wind the stems firmly with the smaller twine or wire. Retain the hold of the festoon with the left hand and continue to wind on sprays of material with the smaller twine until the festoon is of the desired length.

To make wreaths, get number nine wire from a hardware store and cut it into pieces sufficiently long for wreaths of the desired diameter. The average wreath requires a three foot length. With pliers make a small



A simple Christmas church decoration. Hemlock festooning, wreaths and balls, Natural Poinsettias were massed in front of the pulpit.

loop in one end. Place the other end in the loop and bend it so that it is secure. The frame is now ready for winding. Number twenty-four wire should be wound on a spool or stick. Attach one end to the loop of number nine wire where it is linked at the top and begin winding on whatever green material is to be used. If the wreath is to be a graduated one, the first twigs should be small and increase gradually in length until one-half of the wreath is finished. Commence again at the top, making the other side similar to the first, finishing with a few longer sprays and a bow of red ribbon if desired. The wreath may be one-faced if it is to be used against a wall. This is more economical of material, but if it is to be used as a window decoration, the wire should be covered uniformly on both sides.

Balls of evergreen are especially decorative when suspended from ceilings or balconies. To make a hemlock ball, some moist, moss-like material is necessary. Sphagnum moss, which may be obtained from the swamps in most sections of the Northern United States, is excellent for it holds moisture for a long time and the ends of twigs can be inserted into it easily. The moss is made into a ball about five inches in diameter, by winding with twine or green silkline thread; place a number twenty-two wire securely around the ball of moss and suspend it from the ceiling. Sprays of Hemlock about six inches long should be cut, and the ends of each sharpened. These are stuck securely into the moss ball and the ball made uniformly round and dense by clipping the ends of such sprays as are longer than others. The ball may be finished with a bow of red ribbon or artificial Poinsettias.

An illustration of the use of such material in a church decoration is shown on page 36. Heavy festoons of Hemlock were draped gracefully over the front of the organ and the choir rail. A large star of Hemlock with tinsel decorations was fastened high in the center over the pulpit. This furnished the "point of emphasis" so necessary in the design of any decoration. Where the festooning was fastened to projecting corners of the organ and in the open doorways balls of Hemlock were suspended. Over the doors and on the walls in the rear of the church, Hemlock wreaths were used. The front of the platform and pulpit was banked with Hemlock boughs and large, natural Poinsettias were used in front of the Hemlock. A few artificial Poinsettias placed where the festooning was fastened gave a touch of color in keeping with the Christmas season. Hemlock sprays were used above the supporting columns on each side of the church and dwarf Cedar trees on either side of the pulpit gave the finishing touches to a decoration of native material which was symbolic of the rustic setting of the birth of the Christ Child.

#### JANUARY AND FEBRUARY

In the lists which follow, consisting of available plant and flower material by months, one asterisk (\*) indicates material good for large decorations, as for churches and halls; two (\*\*), plants and flowers which should be gathered sparingly to avoid extermination.

Sprays of Evergreen material such as Pines, Spruces, Hemlocks used with fruits of Bittersweet, *Celastrus scandens*, Black Alder or Winterberry, *Ilex verticillata*, or Bayberry, *Myrica*





Red Maple in old Greek loving cup of copper, by Margaret F. Shaw  
 Photograph by Margaret Dem. Brown. Courtesy *Garden Magazine and Home Builder*

*carolinensis*, also Evergreen Ferns like the Leather Woodfern, *Dryopteris marginalis*, and the Toothed Woodfern, *Dryopteris spinulosa*, and Witch-hazel, *Hamamelis virginiana*.

#### MARCH

Any of the preceding, also the  
 Red Maple, *Acer rubrum*.

\*Pussy Willow, *Salix* (Various species).  
 Spicebush, *Benzoin aestivale*.

#### APRIL

Red Maple Fruits, *Acer rubrum*.

Red Baneberry, *Actaea rubra*.

Speckled Alder, *Alnus incana*.

\*Shadbush, *Amelanchier canadensis*.

Windflower, *Anemone nemorosa*.

Rue Anemone, *Anemonella thalictroides*.

- \*\*Wild Columbine, *Aquilegia canadensis*.  
Spicebush, *Benzoin aestivale*.
- \*Marshmarigold, *Caltha palustris*.
- \*Flowering Dogwood, *Cornus florida*.
- \*\*Trailing Arbutus, *Epigaea repens*.  
Hepatica, *Hepatica triloba*.  
Tufted Buttercup, *Ranunculus fascicularis*.
- \*Pussy Willow, *Salix* (Various species).  
Bloodroot, *Sanguinaria canadensis*.  
Dwarf Saxifrage, *Saxifraga virginensis*.

## MAY

- White Baneberry, *Actaea alba*.  
Red Baneberry, *Actaea rubra*.  
Staggerbush, *Pieris mariana*.  
Windflower, *Anemone nemorosa*.  
Rue Anemone, *Anemonella thalictroides*.
- \*\*Wild Columbine, *Aquilegia canadensis*.
- \*Marshmarigold, *Caltha palustris*.  
Bluebead, *Clintonia borealis*.  
Corydalis, *Corydalis glauca*.
- \*Flowering Dogwood, *Cornus florida*.  
Crinkleroot, *Dentaria diphylla*.  
Troutlily, *Erythronium americana*.  
Blue Flag, *Iris versicolor*.  
Two-leaved Solomonseal, *Maianthemum canadense*.
- \*\*Showy Orchis, *Orchis spectabilis*.  
Tufted Buttercup, *Ranunculus fascicularis*.
- \*False Solomonseal, *Smilacina racemosa*.
- \*Purple Meadowrue, *Thalictrum dasycarpum*.  
Foamflower, *Tiarella cordifolia*.  
Painted Trillium, *Trillium undulatum*.  
Purple Trillium, *Trillium erectum*.
- \*Snow Trillium, *Trillium grandiflorum*.
- \*Hobblebush, *Viburnum alnifolium*.

## JUNE

- White Baneberry, *Actaea alba* (fruits).  
 Red Baneberry, *Actaea rubra* (fruits).  
 \*\*Maidenhair Fern, *Adiantum pedatum* (foliage).  
 Climbing Fumitory, *Adlumia fungosa*.  
 Meadow Anemone, *Anemone canadensis*.  
 \*\*Wild Columbine, *Aquilegia canadensis*.  
 \*\*Arethusa, *Arethusa bulbosa*.  
 Harebells, *Campanula rotundifolia*.  
 Indian Paintbrush, *Castilleja coccinea*.  
 \*Jersey-tea, *Ceanothus americanus*.  
 \*American Redbud, *Cercis canadensis*.  
 Striped Pipsissewa, *Chimaphila maculata*.  
 Pipsissewa, *Chimaphila umbellata*.  
 \*Oxeye Daisy, *Chrysanthemum leucanthemum*.  
 Bluebead, *Clintonia borealis* (fruits).  
 Corydalis, *Corydalis glauca*.  
 \*\*Pink Ladyslipper, *Cypripedium acaule*.  
 Frostweed, *Helianthemum canadense*.  
 Helonias, *Helonias bullata*.  
 \*Dames Rocket, *Hesperis matronalis*.  
 Goldeye-grass, *Hypoxis hirsuta*.  
 Common Winterberry, *Ilex verticillata*.  
 Blue Flag, *Iris versicolor*.  
 \*\*Mountain-laurel, *Kalmia latifolia*.  
 \*Sundial Lupine, *Lupinus perennis*.  
 \*Purple Loosestrife, *Lythrum salicaria*.  
 \*Virginia Bluebells, *Mertensia virginica*.  
 Sundrops, *Oenothera fruticosa*.  
 \*Ostrich Fern, *Pteretis nodulosa*.  
 \*Cinnamon Fern, *Osmunda cinnamomea*.  
 \*Interrupted Fern, *Osmunda claytoniana*.  
 \*Royal Fern, *Osmunda regalis*.  
 Grass of Parnassus, *Parnassia parviflora*.  
 Shinleaf, *Pyrola elliptica*.

- \*Tall Buttercup, *Ranunculus acris*.
- \*\*Great Laurel, *Rhododendron maximum*.
- \*\*Swamp Azalea, *Azalea viscosa*.
- \*\*Pinxterbloom, *Azalea nudiflorum*.
- \*Sweetbriar, *Rosa rubiginosa*.
- \*Prairie Rose, *Rosa setigera*.
- \*Common Elder, *Sambucus canadensis*.
- \*False Solomonseal, *Smilacina racemosa*.
- \*Purple Meadowrue, *Thalictrum dasycarpum*.
- Birdsfoot Violet, *Viola pedata*, and most other long-stemmed Violets.
- \*American Mountain Cranberry Bush, *Viburnum americanum*.

## JULY

- Red Baneberry, *Actaea rubra* (fruit).
- \*\*Maidenhair Fern, *Adiantum pedatum*.
- Climbing Fumitory, *Adlumia fungosa*.
- Meadow Anemone, *Anemone canadensis*.
- Potatobean, *Apios tuberosa*.
- \*Swamp Milkweed, *Asclepias incarnata*.
- \*Butterflyweed, *Asclepias tuberosa*.
- \*Yellow Wild-indigo, *Baptisia tinctoria*.
- \*Charlock, *Brassica arvensis*.
- Sedge, *Carex* (various species).
- \*Jersey-tea, *Ceanothus americanus*.
- Turtlehead, *Chelone glabra*.
- \*Oxeye Daisy, *Chrysanthemum leucanthemum*.
- \*Cohosh Bugbane, *Cimicifuga racemosa*.
- \*Virgins-bower, *Clematis virginiana*.
- \*Summersweet, *Clethra alnifolia*.
- \*Showy Ladyslipper, *Cypripedium spectabile*.
- \*Blooming Sally, *Epilobium angustifolium*.
- Button-snakeroot, *Eryngium aquaticum*.
- \*Snow Thoroughwort, *Eupatorium urticaefolium*.
- Purple Gerardia, *Gerardia purpurea*.
- Frostweed, *Helianthemum canadense*.

- \*Sunflower, *Helianthus* (various species).
- \*Shrubby St. Johnswort, *Hypericum prolificum*.
- \*\*Spike Gayfeather, *Liatris spicata*.
- \*\*Blazing Star, *Liatris squarrosa*.
- \*Lilies, *Lilium* (various species), especially the Orange-cup Lily, *L. philadelphicum*, the Turks-cap Lily, *L. superbum*, and the Canada Lily, *L. canadense*.
- Toadflax, *Linaria vulgaris*.
- \*\*Cardinalflower, *Lobelia cardinalis*.
- \*Large Blue Lobelia, *Lobelia siphilitica*.
- \*Oswego Beebalm, *Monarda didyma*.
- \*Wildbergamot, *Monarda fistulosa*.
- Forget-me-not, *Myosotis scorpioides*.
- \*Sweet-scented Waterlily, *Nymphaea odorata*.
- \*Ostrich Fern, *Pteretis nodulosa*.
- \*Cinnamon Fern, *Osmunda cinnamomea*.
- \*Interrupted Fern, *Osmunda claytoniana*.
- \*Royal Fern, *Osmunda regalis*.
- \*False-dragonhead, *Physostegia virginiana*.
- \*Tall Buttercup, *Ranunculus acris*.
- Meadowbeauty, *Rhexia virginica*.
- \*\*Swamp Azalea, *Azalea viscosa*.
- \*Coneflowers, *Rudbeckia* (various species).
- \*\*Angle-stemmed Sabatia, *Sabatia angularis*.
- \*\*Rosegentian, *Sabatia stellaris*.
- \*Redberry Elder, *Sambucus racemosa*.
- Blue-eyed-grass, *Sisyrinchium angustifolium*.
- \*Tall Meadowrue, *Thalictrum polygamum*.
- \*Cattail, *Typha latifolia*.
- \*Culvers-physic, *Veronica virginica*.

## AUGUST

- \*Maidenhair Fern, *Adiantum pedatum*.
- Meadow Anemone, *Anemone canadensis*.
- \*Asters, *Aster* (various species).
- \*European Barberry, *Berberis vulgaris* (fruits.)



- Charlock, *Brassica arvensis*.  
 \*Turtlehead, *Chelone glabra*.  
 \*Virgins-bower, *Clematis virginiana*.  
 \*Summersweet, *Clethra alnifolia*.  
 \*Queen Anne's Lace, *Daucus carota*.  
 \*Joe-pye-weed, *Eupatorium purpureum*.  
 \*Blooming Sally, *Epilobium angustifolium*.  
 Button Snakeroot, *Eryngium aquaticum*.  
 Perennial Gaillardia, *Gaillardia aristata*.  
 Gaura, *Gaura biennis*.  
 Purple Gerardia, *Gerardia purpurea*.  
 Frostweed, *Helianthemum canadense*.  
 \*Sunflowers, *Helianthus* (various species).  
 \*Sunflower, *Heliopsis*, *Heliopsis helianthoides*.  
 \*Swamp Rosemallow, *Hibiscus moscheutos*.  
 Toadflax, *Linaria vulgaris*.  
 \*\*Cardinalflower, *Lobelia cardinalis*.  
 \*\*Hartford Fern, *Lygodium palmatum*.  
 \*Oswego Beebalm, *Monarda didyma*.  
 \*Wildbergamot, *Monarda fistulosa*.  
 \*Sweet-scented Waterlily, *Nymphaea odorata*.  
 \*Ostrich Fern, *Pteretis nodulosa*.  
 \*Cinnamon Fern, *Osmunda cinnamomea*.  
 \*Interrupted Fern, *Osmunda claytoniana*.  
 \*Royal Fern, *Osmunda regalis*.  
 \*Goldenrod, *Solidago* (various species).  
 Meadowbeauty, *Rhexia virginica*.  
 \*Tall Meadowrue, *Thalictrum polygamum*.  
 \*Cattail, *Typha latifolia*.  
 \*Culvers-physic, *Veronica virginica*.

## SEPTEMBER AND OCTOBER

Ferns, Asters, Goldenrod, Autumn Foliage, especially Maple and Oak.

Fruits of many shrubs, especially Bittersweet, *Celastris scandens*.

- \*Violet Boltonia, *Boltonia latisquama*.
- \*Virgins-bower, *Clematis virginiana* (fruit).
- Sedges, *Carex* (various species).
- \*Queen Anne's Lace, *Daucus carota*.
- \*\*Closed Gentian, *Gentiana andrewsi*.
- \*Sneezeweed, *Helenium autumnale*.
- \*Sunflowers, *Helianthus* (various species).
- \*Swamp Rosemallow, *Hibiscus moscheutos*.
- \*\*Cardinalflower, *Lobelia cardinalis*.
- \*Coneflowers, *Rudbeckia* (various species).
- Ladies-tresses, *Spiranthes cernua*.
- \*Hobblebush, *Viburnum alnifolium*.

#### NOVEMBER AND DECEMBER

Witch-hazel, *Hamamelis virginiana*.

Sprays of evergreens, like Hemlocks, Junipers, Pines, and fruits of shrubs like Bittersweet, Winterberry, Bayberry and Barberry.

## II. Cultivated Ornamental Shrubs and Vines Which Have Special Decorative Value During Different Months

Cultivated shrubs and vines are especially valuable for decorative effects when the areas are large. Often the value of a decoration is lost or much more labor is involved because the size of the material used is not in proportion to the area. Large branches of the following species may usually be cut from the shrubs without detriment to their decorative value on the lawn. Quite often, if the work is done carefully, this removal of the material takes the place of Spring or Fall pruning and is therefore beneficial.

#### JANUARY, FEBRUARY AND MARCH

- \*Japanese Barberries, *Berberis thunbergi* (fruit).
- Holly from South, *Ilex opaca*.

Japanese Privet, *Ligustrum* (various species—fruit).  
 Roses, *Rosa* (fruits of various species especially *multiflora*).  
 Foliage of all coniferous or broad-leaved evergreens.  
 Twigs of *Cornus stolonifera* variety *aurea* and the Greentwig  
 Dogwood, *Cornus sanguinea*, var. *viridissima*.

## APRIL

Most of the species attractive in January, February and March.

- \*Greenstem Forsythia, *Forsythia viridissima*.
- \*Weeping Forsythia, *Forsythia suspensa*.
- \*Thunberg Spiraea, *Spiraea thunbergi*.
- \*Bridalwreath, *Spiraea prunifolia*.
- \*African Tamarisk, *Tamarix africana*.

## MAY

- \*Horsechestnuts, *Aesculus hippocastanum*.
- \*White Fringe, *Chionanthus virginica*.
- \*Thorns, *Crataegus* (various species).
- \*Slender Deutzia, *Deutzia gracilis*.
- \*Tatarian Honeysuckle, *Lonicera tatarica*.
- \*Yellow Honeysuckle, *Lonicera flava*.
- \*Sweet Mockorange, *Philadelphus coronarius*.
- \*Lemoine's Hybrid Mockorange, *Philadelphus lemoinei*.
- \*Mountain Andromeda, *Pieris floribunda*.
- \*Flowering Plum, *Prunus triloba*.
- \*Flowering Crab, *Pyrus* (various species).
- \*Ghent Azalea, *Azalea gandavensis*.
- \*Thunberg Spiraea, *Spiraea thunbergi*.
- \*Vanhoutte Spiraea, *Spiraea vanhouttei*.
- \*Persian Lilac, *Syringa persica*.
- \*Hybrid Lilacs, *Syringa* (named varieties).
- \*African Tamarix, *Tamarix africana*.
- \*Wayfaring-tree, *Viburnum lantana*.
- \*Fragrant Viburnum, *Viburnum carlesii*.
- \*Chinese Wisteria, *Wisteria sinensis*.
- \*Longcluster Wisteria, *Wisteria multijuga*.

## JUNE

- Flowering Quince, *Cydonia japonica*.  
 \*Fuzzy Deutzia, *Deutzia scabra*.  
 \*Various Hybrid Deutzias.  
 \*Bush-honeysuckle, *Diervilla florida*.  
 \*Hybrid Weigelas, *Diervilla hybrida*.  
 \*Tatarian Honeysuckle, *Lonicera tatarica*.  
 \*Yellow Honeysuckle, *Lonicera flava*.  
 \*Hybrid Mockorange, *Philadelphus lemoinei*.  
 \*Flame Azalea, *Azalea calendulacea*.  
 \*Ghent Azalea, *Azalea gandavensis*.  
 \*Pinkshell Azalea, *Azalea vaseyi*.  
 \*Catawba Rhododendron, *Rhododendron catawbiense*.  
 \*Climbing and Pillar Roses, Hybrids *Wichuraiana* and *multiflora*.  
 Rugosa Rose, *Rosa rugosa*.  
 \*Vanhoutte Spiraea, *Spiraea vanhouttei*.  
 \*Persian Lilac, *Syringa persica*.  
 \*Named varieties of Lilacs, *Syringa* hybrids.  
 \*Wayfaring-tree, *Viburnum lantana*.  
 \*Japanese Snowball, *Viburnum tomentosum* var. *plicatum*.

## JULY

- \*Tatarian Honeysuckle, *Lonicera tatarica* (fruits).  
 \*Wayfaring-tree, *Viburnum lantana* (fruits).  
 Rugosa Rose, *Rosa rugosa*.

## AUGUST AND SEPTEMBER

- \*Tatarian Honeysuckle, *Lonicera tatarica* (fruits).  
 Rugosa Rose, *Rosa rugosa*.  
 \*Wayfaring-tree, *Viburnum lantana*.  
 \*Shrub-althea, *Hibiscus syriacus*.  
 \*Snowberry, *Symphoricarpos racemosus* (fruit).  
 \*Gray Dogwood, *Cornus paniculata* (fruits).  
 \*Panicle Hydrangea, *Hydrangea paniculata*, var. *grandiflora*.

## SEPTEMBER AND OCTOBER

\*Sweet Autumn Clematis, *Clematis paniculata* (flowers and fruits).

Fall foliage, especially of

\*Virginia Creeper, *Ampelopsis quinquefolia*.

\*Tupelo, *Nyssa sylvatica*.

\*Sourwood, *Oxydendron arboreum* and Smooth Sumac, *Rhus glabra*.

Also Fall fruits of

\*Japanese Barberry, *Berberis thunbergi*.

\*Gray Dogwood, *Cornus paniculata*.

\*Japanese Privet, *Ligustrum ibota*.

\*Firethorn, *Pyracantha coccinea*.

## NOVEMBER AND DECEMBER

Foliage of coniferous and broad-leaved evergreens.

Fruits of Japanese Barberries and Privets.

Holly from the South.

### III. Garden Flowers Excellent for Cut Flower, Decorative Effects

The majority of garden flowers are suited for indoor decorations, but some are better than others because of color or form character, or because of better keeping qualities. As a rule, annual species are more profuse and constant in their flowering characters.

Many species of garden flowers have particularly graceful characters; a light, airy arrangement of *Anemone japonica* the Japanese Anemone, or *Cosmos bipinnatus* seldom fails to be interesting. The fine foliage of *Cosmos* is splendidly adapted for use with the flowers and rarely does other foliage give satisfaction. Mrs. Burnett's arrangement of *Cosmos* on page 50 is particularly effective.



A—*Bulbs and Bulb-like Plants*

MARCH

Snowdrops, *Galanthus nivalis*.  
Grape-hyacinths, *Muscari botryoides*.

APRIL

Spanish Squill, *Scilla hispanica*.  
Glory-of-the-snow, *Chionodoxa luciliae*.

MAY

- \*Narcissi, *Narcissus incomparabilis*.  
Named varieties of short-cupped *Narcissi*, also named varieties of long-cupped *Narcissi*, *Narcissus pseudonarcissus*.  
Poets Narcissus, *Narcissus poeticus* var. *ornatus*.  
Jonquil, *Narcissus jonquilla*.  
Lily-of-the-valley, *Convallaria majalis*.
- \*Spanish Iris, *Iris xiphium*.  
Dwarf Iris, *Iris pumila*.
- \*Tulips, May-flowering, Darwins and Breeders, *Tulipa gesneriana*.

JUNE

- \*German Iris, *Iris germanica*.
- \*Spanish Iris, *Iris xiphium*.
- \*English Iris, *Iris xiphioides*.
- \*Japanese Iris, *Iris kaempferi*.
- \*Madonna Lily, *Lilium candidum*.
- \*Thunbergian Lily, *Lilium elegans*.
- \*Royal Lily, *Lilium regale*.  
Peonies, *Paeonia* (named varieties).

JULY

- \*Japanese Iris, *Iris kaempferi*.
- \*English Iris, *Iris xiphioides*.  
Madonna Lily, *Lilium candidum*.
- \*Thunbergian Lily, *Lilium elegans*.

AUGUST

- \*Dahlia, *Dahlia rosea* (named varieties).
- \*Gladiolus, *Gladiolus* hybrids (named hybrids).
- \*Speciosum Lily, *Lilium speciosum*.
- \*Henry Lily, *Lilium henryi*.

SEPTEMBER

- \*Dahlia, *Dahlia rosea* (named varieties).
- \*Gladiolus, *Gladiolus* hybrids (named varieties).
- \*Japanese Anemone, *Anemone japonica*.

OCTOBER

- \*Japanese Anemone, *Anemone japonica*.



Double Cosmos, pink and rose, in white china bowl by Mrs. G. L. Burnett  
Photograph by S. O. Fisher. Courtesy *Garden Magazine and Home Builder*

B—*Annuals*

In constant bloom from mid-July to frost. If seedlings are started indoors cutting of many species may begin in mid-June.

Sweet Alyssum, *Alyssum maritimum*.

\*Tall Snapdragon, *Antirrhinum majus*.

Pot-marigold, *Calendula officinalis*.

\*China-aster, *Callistephus hortensis*.

Cornflower, *Centaurea cyanus*.

Wallflower, *Cheiranthus cheiri*.

\*Summer Chrysanthemum, *Chrysanthemum carinatum*.

\*Corn-marigold, *Chrysanthemum segatum*.

\*Chrysanthemum, named hybrids of singles, Anemones and Pompons; also early flowering types.

Annual Coreopsis, *Coreopsis cornuta*.

Goldenwave, *Coreopsis drummondi*.

\*Cosmos, *Cosmos bipinnatus*.

\*Annual Larkspur, *Delphinium ajacis*.

Cape-marigold, *Dimorphotheca aurantiaca*.

California-poppy, *Eschscholtzia californica*.

Blanketflower, *Gaillardia pulchella*, var. *picta*.

Flame-ray Gerbera, *Gerbera jamesoni*.

Gypsophila, *Gypsophila elegans*.

Globe-amaranth, *Gomphrena globosa*.

Strawflower, *Helichrysum bracteatum*.

Heliotrope, *Heliotropium peruvianum*.

Candytuft, *Iberis umbellatus*.

Rocket Candytuft, *Iberis amara*, var. *coronaria*.

Rabbittail Grass, *Lagurus ovatus*.

\*Sweet Pea, *Lathyrus odoratus*.

Honesty, *Lunaria annua*.

Ten-weeks Stock, *Matthiola incana* var. *annua*.

Love-in-a-mist, *Nigella damascena*.

Drummond Phlox, *Phlox drummondi*.

Mignonette, *Reseda odorata*.

\*Scarlet Sage, *Salvia splendens*.

\*Butterflyflower, *Schizanthus pinnatus*.

French Marigold, *Tagetes patula*.

African Marigold, *Tagetes erecta*.

Mexican Marigold, *Tagetes sinata*.

Tall Nasturtium, *Tropaeolum majus*.

Tom Thumb Nasturtium, *Tropaeolum majus* var. *nanum*.

Verbena, *Verbena hybrida*.

Pansy, *Viola tricolor*.



GLOBE AMARANTH (*Gomphrena globosa*)

Flowers, amaranth-pink and rhodamine-purple; foliage, dark yellow-green with purple veins; bowl, chromium-green.

## C—Herbaceous Perennials

## APRIL

- Goldentuft, *Alyssum saxatile*.  
 Colorado Columbine, *Aquilegia caerulea*.  
 \*European Columbine, *Aquilegia vulgaris*.  
 Wallcress, *Arabis albida*.  
 English Daisy, *Bellis perennis*.  
 \*Virginia Bluebells, *Mertensia virginica*.  
 Polyanthus Primrose, *Primula polyantha*.

## MAY

All of those flowering in April continue in early May.

- \*Golden Columbine, *Aquilegia chrysantha*.  
 Maiden Pink, *Dianthus deltoides*.  
 \*Bleedingheart, *Dicentra spectabilis*.  
 Rock Candytuft, *Iberis saxatilis*.  
 Primroses, *Primula* (many species).

## JUNE

- \*Italian Bugloss, *Anchusa italica* var. *Dropmore*.  
 \*Yellow Chamomile, *Anthemis tinctoria*.  
 Columbines as listed in April and May.  
 \*Japanese Astilbe, *Astilbe japonica*.  
 Bellflower, *Campanula* (many species and varieties).  
 Jupitersbeard, *Centranthus ruber*.  
 Mountain-bluet, *Centaurea montana*.  
 \*Painted Lady, *Chrysanthemum coccineum*.  
 \*Big Coreopsis, *Coreopsis grandiflora*.  
 \*Lance Coreopsis, *Coreopsis lanceolata*.  
 \*Hardy Larkspur, *Delphinium formosum*.  
 \*Mountain-larkspur, *Delphinium hybridum*.  
 \*Sweet-william, *Dianthus barbatus*.  
 Maiden Pink, *Dianthus deltoides*.  
 Grass Pink, *Dianthus plumarius*.  
 \*Bleedingheart, *Dicentra spectabilis*.  
 \*Foxglove, *Digitalis purpurea*.



- Perennial Gaillardia, *Gaillardia aristata*.  
 Sunrose, *Helianthemum chamaecistus*.  
 \*Lemon Daylily, *Hemerocallis flava*.  
 \*Dames Rocket, *Hesperis matronalis*.  
 Coralbell, *Heuchera sanguinea*.  
 Rock Candytuft, *Iberis saxatilis*.  
 Washington Lupine, *Lupinus polyphyllus*.  
 Maltese Cross, *Lychnis chalconica*.  
 \*Pentstemon, *Pentstemon* (various species and varieties).  
 \*Balloonflower, *Platycodon grandiflora*.  
 \*Great Solomonseal, *Polygonatum commutatum*.  
 \*Siberian Meadowsweet, *Filipendula palmata*.  
 \*Valeriana, *Valeriana officinalis*.

## JULY

- \*Sneezewort, *Achillea ptarmica*, var. The Pearl.  
 \*Italian Bugloss, *Anchusa italica* var. Dropmore.  
 \*Chamomile, *Anthemis tinctoria*.  
 \*Japanese Astilbe, *Astilbe japonica*.  
 \*Blue Wildindigo, *Baptisia australis*.  
 \*Bellflowers, *Campanula* (various species).  
 Jupitersbeard, *Centranthus ruber*.  
 Mountain-bluet, *Centaurea montana*.  
 \*Painted Lady, *Chrysanthemum coccineum*.  
 \*Big Coreopsis, *Coreopsis grandiflora*.  
 \*Lance Coreopsis, *Coreopsis lanceolata*.  
 \*Hardy Larkspur, *Delphinium formosum*.  
 \*Chinese Larkspur, *Delphinium grandiflorum* var. *chinense*.  
 \*Mountain Larkspur, *Delphinium hybridum*.  
 \*Sweet-william, *Dianthus barbatus*.  
 \*Foxglove, *Digitalis purpurea*.  
 \*Steel Globethistle, *Echinops ritro*.  
 \*Amethyst Eryngo, *Eryngium amethystinum*.  
 Perennial Gaillardia, *Gaillardia aristata*.  
 \*Babysbreath, *Gypsophila paniculata*.  
 Sunrose, *Helianthemum chamaecistus*.

- \*Sunflowers, *Helianthus* (various species and varieties).  
Coralbells, *Heuchera sanguinea*.
- \*Hibiscus, named varieties of *Hibiscus moscheutos*.
- \*Rose Loosestrife, *Lythrum salicaria*, var. *roseum superbum*.  
Washington Lupine, *Lupinus polyphyllus*.  
Maltese Cross, *Lychnis chalcidonica*.
- \*Pentstemon, *Pentstemon* (various species and varieties).
- \*Balloonflower, *Platycodon grandiflorum*.
- \*Coneflower, *Rudbeckia* (various varieties).  
Bigleaf Sea-lavender, *Limonium latifolium*.
- \*Siberian Meadowsweet, *Filipendula palmata*.
- \*Speedwell, *Veronica* (various species).

## AUGUST

- \*Sneezewort, *Achillea ptarmica* var. The Pearl.
- \*Italian Bugloss, *Anchusa italica* var. Dropmore.
- \*Chamomile, *Anthemis tinctoria*.
- \*Orange-eye Butterflybush, *Buddleia davidi*.
- \*Scotch Heather, *Calluna vulgaris*.  
Jupitersbeard, *Centranthus ruber*.
- \*Pink Turtlehead, *Chelone lyoni*.
- \*Big Coreopsis, *Coreopsis grandiflora*.
- \*Lance Coreopsis, *Coreopsis lanceolata*.
- \*Purple Coneflower, *Echinacea purpurea*.
- \*Steel Globethistle, *Echinops ritro*.
- \*Amethyst Eryngo, *Eryngium amethystinum*.
- \*Babysbreath, *Gypsophila paniculata*.
- \*Sneezeweed, *Helenium autumnale*, var. *grandiflora*.
- \*Sunflower, *Helianthus* (various species).
- \*Coralbells, *Heuchera sanguinea*.
- \*Torchlily, *Kniphofia uvaria* (various varieties).  
Blazing Star, *Liatris spicata*.
- \*Rose Loosestrife, *Lythrum salicaria* var. *roseum superbum*.
- \*Coneflower, *Rudbeckias* (various varieties).

- \*Great Azure Sage, *Salvia azurea*, var. *grandiflora*.
- Bigleaf Sea-lavender, *Limonium latifolium*.
- \*Speedwell, *Veronica* (various species).

## SEPTEMBER

- \*Asters, many species and varieties.
- \*White Boltonia, *Boltonia asteroides*.
- \*Orange-eyed Butterflybush, *Buddleia davidi*.
- Larpenite Plumbago, *Ceratostigma plumbaginoides*.
- \*Pink Turtlehead, *Chelone lyonii*.
- \*Larkspur, *Delphinium* various species—Fall bloom).
- \*Purple Coneflower, *Echinacea purpurea*.
- \*Sneezeweed, *Helenium autumnale* var. *grandiflorum*.
- \*Sunflower, *Helianthus* (various species).
- Torchlily, *Kniphofia uvaria* (various varieties).
- \*Eulalia, *Miscanthus sinensis*.
- \*Coneflower, *Rudbeckia* (various species).
- \*Great Azure Sage, *Salvia azurea*, var. *grandiflora*.
- Big-leaf Sea-lavender, *Limonium latifolia*.

D—*Annuals and Perennials Which May Be Dried and Used for Permanent Winter Bouquets*

There are a few species and varieties of garden flowers which have permanent keeping qualities. These may be gathered when the flowers are beginning to open and hung in a dry place. The leaves will in many cases wither and should be removed, but the flowers dry and can be arranged attractively. These have quite largely replaced the grasses dipped in alum to give a frosted effect, the thistle balls and milkweed fruits so frequently seen in our grandmother's parlor.

- Babysbreath, *Gypsophila paniculata*.
- Bigleaf Sea-lavender, *Limonium latifolium*.
- Notchleaf Sea-lavender, *Limonium sinuatum*.
- Algerian Sea-lavender, *Limonium bonduelli*.
- Everlasting, *Helipterum* (various varieties).
- Blackberry-lily, *Belamcanda chinensis* (fruits).



A Winter bouquet of dried garden flowers contrasted with sprays of hemlock

Honesty, *Lunaria annua*.

Strawflower, *Helichrysum bracteatum*.

Cudweed Everlasting, *Helichrysum petiolatum*.

Whiteleaf Everlasting, *Helichrysum angustifolium*.

Pampasgrass, *Miscanthus sinensis*.

#### IV. Greenhouse Plant Material Best for Decorative Cut Flower Effects

The practice of growing cut flowers under glass has developed quite largely because of a desire for flowers

at a season of the year when outdoor material is not available. In the earlier periods but few species were considered adapted for culture under glass and they were for the most part short-stemmed types like Camellias, Heliotropes and the like. The use of such species in floral decoration necessitated a compact, formal arrangement. Within recent years many species have been grown and long-stemmed types have been developed by plant breeders which permit a more free, open and natural arrangement. It has been found that many species of herbaceous garden flowers will adapt themselves to growth in greenhouses, and are now forced into flower in late Winter or early Spring.

A—*Bulb and Bulb-like Plants*

(a) AVAILABLE THROUGHOUT THE YEAR

- \*Lily-of-the-valley, *Convallaria majalis*.
- \*Easter Lily, *Lilium longiflorum* and its varieties.
- \*Speciosum Lily, *Lilium speciosum* and its varieties.

(b) AVAILABLE FROM OCTOBER TO EARLY SPRING

- \*Calla, *Zantedeschia aethiopica*.
- Freesia, *Freesia refracta alba*.
- Cyclamen, *Cyclamen persicum*.

(c) AVAILABLE FROM JANUARY TO EARLY SPRING

- Poppy Anemone, *Anemone coronaria*.
- \*Japanese Astilbe, *Astilbe japonica*.
- \*Gladiolus, *Gladiolus* hybrid (named varieties).
- Roman Hyacinths, *Hyacinthus orientalis* var. *albulus*.
- \*Spanish Iris, *Iris xiphium*.
- \*Thunbergian Lily, *Lilium elegans*.
- \*Madonna Lily, *Lilium candidum*.
- \*Narcissi as listed in Section III—A.
- Persian Ranunculus, *Ranunculus asiaticus*.



Early Tulips, *Tulipa suaveolens* (named varieties).

\*Late Tulips, *Tulipa gesneriana*.

Golden Calla, *Zantedeschia elliottiana*.

#### B—Flowering Plants Not Included in Section A

##### (a) AVAILABLE THROUGHOUT THE YEAR

\*Carnations.

\*Orchids, various species and varieties such as *Cattleyas*, *Laelias*, *Dendrobiums*, *Oncidiums*, *Cypripediums* and *Vandas*.

\*Roses, named varieties of Hybrid Teas, also such Polyanthas as George Elgar and Cecile Brunner.

##### (b) AVAILABLE FROM SEPTEMBER 15 TO DECEMBER 1

\*Chrysanthemums, especially single, Anemone and Pompon varieties.

##### (c) AVAILABLE AT VARYING PERIODS FROM NOVEMBER 1 TO MAY 1

\*Hairy Wattle, *Acacia pubescens*.

\*Snapdragon, *Antirrhinum majus* (named varieties).

Flamingoflower, *Anthurium andraeaum*.

Common Anthurium, *Anthurium scherzerianum*.

Scarlet Bouvardia, *Bouvardia triphylla*.

\*Pot-marigold, *Calendula officinalis*.

\*Larskpur, *Delphinium* (various species).

Sweet Pea, *Lathyrus odoratus* (named varieties).

Forget-me-not, *Myosotis palustris*.

Stevia, *Piqueria trinervia*.

\*Wingleaf Butterflyflower, *Schizanthus pinnatus*.

\*Goatsrue, Senna-pea, *Swainsona galegifolia*.

Single and Double Violets, *Viola odorata*.

#### C—Foliage to Use with Cut Flowers

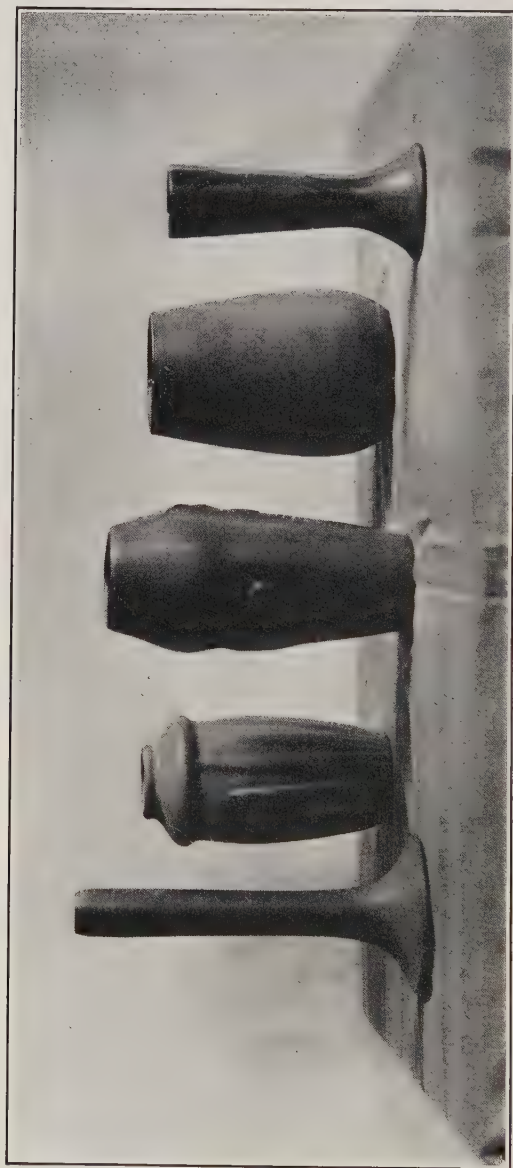
Maidenhair fern, *Adiantum* (various species).

Other Ferns.

\*Fern Asparagus, *Asparagus plumosus*.

\*Sprengr Asparagus, *Asparagus sprengeri*.

\*Smilax, *Asparagus asparagoides*.



Good shapes in vases

## CHAPTER III

### RECEPTACLES FOR CUT FLOWERS AND POTTED PLANTS

The proper selection of receptacles for cut flowers is very important. It must be remembered that the aim in flower arrangement is for decorative effects. Receptacles and containers are necessary for practical purposes, but they should by no means be conspicuous. The more subordinate they are to the flowers, the principles of the design, the more the arrangement will please. For this reason the more simple the receptacles, the better the decorative effect.

Strange as it may seem, simple, attractive receptacles are difficult to secure. The tendency of manufacturers seems to be to produce highly decorated, glazed ware in brilliant colors. It may be that such ware pleases the eye when not filled with flowers and therefore sells better. The setting adds or detracts from the beauty of a landscape or a painting; the same is true of a flower composition. The background, the receptacle and the general arrangement should be of such a character that the flowers will be the principals in the design and all accessories secondary. Thus it is important when selecting receptacles, that simplicity in design and decoration should be the first consideration.



Faulty types of bowls and vases. These are suited for but few species because of their depth, size, outline or coloring

It has been noted that Nature is a good instructor if one will but heed her teachings. The early Spring flowers push their way through the brown leaves or dark earth; later, flowers appear with the soft green tints of the foliage for a setting, or the grass may be the contrasting element. Nature chooses tone harmonies with much skill and seldom can one select better foliage material for combinations in flower arrangement than that of the



An interesting harmony between the decorations on the receptacle and the material used in the composition



same plant that produces the flowers, and the more closely the color of the receptacle approaches that of the foliage, the more interesting the composition will usually be.

The vase or bowl should be sufficiently large to hold the flowers without crowding the stems, but not too large, or it will appear out of balance with the flowers. The vase should be of such a character that there will be the appearance of stability or it will fail to interest the observer. It should be deep enough for the water to come well up on the stems, if the flowers are to retain their freshness for a considerable period. Because of this fact, Roses arranged in a shallow bowl soon wither and are rarely satisfactory, although when first arranged they are very attractive from the viewpoint of design.

The less decoration the receptacles have, the better. It is especially objectional to have receptacles decorated with flowers unless the same species is to be used in filling them. A vase of pleasing tone decorated with Iris is attractive when filled with Iris, but when other flowers are used, especially those which are massed or appear late in the Fall, such as Asters, one's sense of appropriateness is jarred.

Receptacles should be selected carefully with consideration for their form in comparison with the flowers. Often the beauty of an arrangement is marred because the shape of the vase is not appropriate for the flowers. The beauty in the lines of the flower stems, the foliage or in the form of the flowers, should be emphasized by the character of the receptacle. In those species of flowering plants where the lines of the stems or foliage are pronounced there should be a careful selection of the recep-



GEORGE ELGAR ROSES IN AN OLYMPIC BLUE BASKET

Colors: Outer petals, buff yellow; center petals and buds, light cadmium



tacles so that its lines may radiate to the lines of the stems of the flowers. For instance, a vase for Callas where the line characters of the stems and leaves are very evident, should be such that the general direction of the stems or leaves will be extended. The vase should not be too flaring at the top, neither should it be narrowed too abruptly. For tall flowers like the Gladiolus, the receptacle should not be broken in outline, for the beauty of the lines of the flower stems will be emphasized if extended gradually from the nearly straight line of the vase. An adaptation of the line of the receptacle to the lines of the flower stems, gives a shape rhythm which is as important in arrangement as is the shape rhythm existing between the different species of flowers in the composition.

The Japanese excel in their art of adaptation of receptacle and flowers. Much care is taken in selecting the material for the composition; then the particular characters of both flowers and receptacles are studied. After the particular receptacle is selected much time is spent in bending carefully each branch of the plant material or in eliminating certain branches, so the whole flower arrangement conforms to the particular lines of the vase.

The flowers should be approximately one and one-half the height of the receptacle. The height, however, may vary with the type of the receptacle. If bowls or baskets having a broad base are used, the height may be greater. The breadth of the receptacle is, therefore, important for it has a direct bearing on the stability, or shape balance, of the composition.



Flowers should be one and one-half times the height of the vase. When arranged in a broad, low bowl, the height may be greater

Wall vases are little used as one rarely cares to have the walls of a room decorated with cut flowers. There are, however, a few flowering plants of a trailing character which lend themselves to such arrangements.

Plain, low, glass bowls make excellent receptacles for most flowers. They are especially good for Sweet Peas, Violets, Nasturtiums and other short-stemmed flowers which are to be arranged in masses.

That flowers may be arranged in a natural way, some method of holding the stems in their proper position is necessary. If the flowers are to be arranged in a bowl and kept for a short time, so that fouling of the water by the decaying foliage does not take place, ferns, or the twigs of shrubs, may be cut in short sections and put into the bowl. The stems of the flowers may then be inserted into this material and the flowers will hold the position desired.

Various types of flower holders have recently come into favor. These are often called "japonica glasses." They are usually made of glass in varying sizes and contain openings which permit arranging the flowers in a natural manner. They are particularly valuable in arranging those species, like Daffodils, where the direction of line is an important factor in the composition. It is highly desirable that the openings are not too small so that the ends of the flower stems are compressed, thereby preventing water from readily entering the stem; also that the block is of such a character that the ends of the stems are kept from the bottom of the receptacle. All the openings in the blocks should not be perfectly straight or the stems will be held in a stiff, unnatural manner. The center opening may be straight, but those near the outside



should slant so that the flowers will radiate from the water in a natural way. More recently blocks of heavy wire, painted inconspicuously, have been manufactured and these permit a greater freedom in arranging flowers than do the glass blocks.

When purchasing receptacles the dominating colors should be carefully considered. In the majority of instances, low tones of gray receptacles best suit the flowers. Subdued tones of green or red also make pleasing colors. The lighter tints of yellow or some shades of blue are also effective for certain flowers.

In the selection of receptacles for differently colored flowers, the same rules may be observed as in the selection of different combinations of flowers. The vase may represent a complementary, an analogous, or a contrasted harmony. For example, orange-yellow *Calendulas* in an unglazed blue bowl are especially effective. This is because the orange-yellow of the flowers is complementary in the spectrum scale to the blue colors of the bowl. The two colors thus make a complementary harmony.

When red *Roses* are arranged in a soft gray bowl, the marked contrast between the colors of the flowers and receptacle increases the value of the flowers. This is an example of contrasted harmony. A better tone-balance is obtained if the deeper value is in the receptacle.

*Czar Peter Hyacinths* growing in a blue *Wedgwood* bowl are effective. Here differences in color are less pronounced than in any of the other combinations and the harmony between flowers and receptacle becomes analogous.

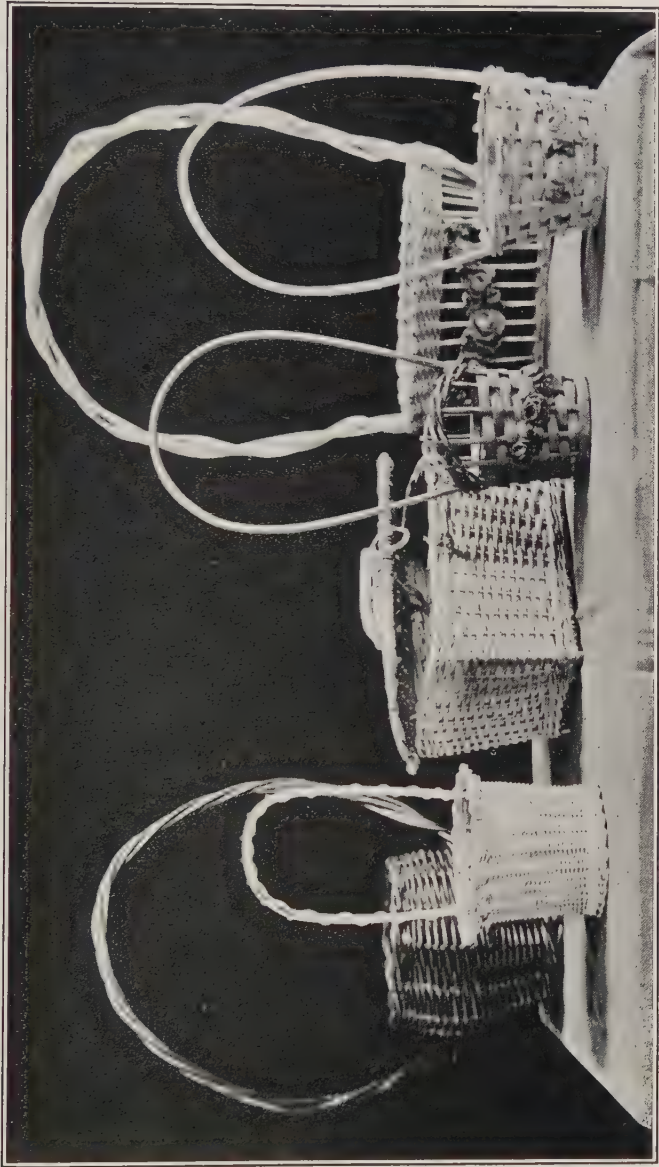


Bowls excellent for massed arrangement.

When a flower of two distinct colors is to be arranged, as for example, the Gracchus Iris, where the standard of the flowers is yellow, and the falls or outer petals of a very distinct crimson color, the effect is more pleasing if the color of the receptacle is analogous with the more intense coloring which in this case would be the crimson of the falls.

There are many types of ornamental receptacles for potted plants. As a rule, no plant grows in a healthy condition for any considerable time if it is not in an unglazed earthen pot. The porous character of the pot affords the excellent drainage so necessary for healthy plant growth. The free oxygen of the air has a ready entrance to the soil particles about the feeding roots, and rapid, vigorous growth results. When the pots are glazed, the drainage is imperfect; even if there is an opening of considerable size in the bottom of the pot, the air does not penetrate among the feeding roots and the soil becomes stagnant and sour. Healthy plant growth cannot go on and the plant becomes sickly and dies.

Jardinières are often necessary for artistic effects, for no clay pots can be very ornamental. They should be large enough for the plant to be elevated on a block of wood or metal so the drainage water will not accumulate about the roots, thus rendering them water-logged. No new roots develop under such conditions and the plant soon dies. The jardinières should also be large enough to insure good air circulation about the pots. As a rule, nothing is more ornamental for a jardinière than unglazed brown or green earthenware. Terra cotta is good and



Good shapes in baskets and hampers

often one sees brass jardinières; however, brass is too conspicuous for the best effects. There are many wicker and raffia baskets which make pleasing pot covers. They are lined with tin or zinc and are very artistic and fairly durable. There are also many kinds of waterproof crêpe paper which are used to conceal temporarily the ordinary flower pot. In many retail flower shops no potted plants are ever delivered to a customer without a waterproof paper pot cover.

For ornamental plants which are expected to be attractive for a brief time only, there are many attractively decorated receptacles. They usually have an earthen inset, but the plant may be placed directly in the jardinière. Low-growing, compact garden flowers are beautiful when so arranged. A single Pansy may be lifted from the garden and grown inside for some time after Fall frosts. Bulbs, especially Narcissi or Grape Hyacinths, are beautiful when so planted. Recently I was at a luncheon where the table was decorated with a low bowl filled with growing English Daisies in full bloom. Polyantha and other hardy Primroses are also most decorative when grown in this way. If lifted carefully and planted it is not necessary to take large quantities of earth with the plants, and they soon establish their root systems in their new environment so they are not injured. Small pieces of moss may be inserted between the plants, thus making them more decorative.

## CHAPTER IV

### JAPANESE FLOWER ARRANGEMENT AND ITS RELATION TO AMERICAN FLOWER ART

Flower arrangement as practiced in Japan has characters so definite and so pronounced that it seems necessary to discuss the principles that govern their arrangement, that we may, to a certain extent, follow the principles if not the methods of Japan in the arrangement of flowers in America.

I have never been in Japan, therefore it would be presumptuous for me to discuss Japanese flower arrangement authoritatively, but Josiah Conder, for many years professor of architecture and architect to the Imperial Japanese Government, wrote a very valuable book, "The Flowers of Japan and the Art of Floral Arrangement." This book and the lectures given at Cornell by Miss Kichi Harada, lecturer on Japanese Art at Columbia University, form the basis of the thought here presented. Miss Harada tells us that: "The art of floral arrangement in Japan has developed through centuries. It started with our devotions to the Goddess of the Sun. At first, just green branches from tiny trees were brought before the Goddess and offered up with a prayer, without any idea of artistic





Miss Harada's New Year's and Easter Greetings (See page 97)

arrangement. Tradition was followed without principles or a background. The use of flowers was extended to other gods and goddesses, and the flowers and their beauty pleased them. The courtesy then came to be extended to our parents, next to our friends. The art of flower arrangement came to be studied, and in the 15th century when all arts in Japan reached their golden age, flower arrangement reached its height of perfection. Flowers are now intimately associated with the daily life of my people, and we see in them much that is symbolic of the development of our race. The common flowers of the seasons are given prominent places in our fête day calendar. We treasure them as heralds of each season and they are inseparable from the favorite occupations and outdoor life of my people."

It is rarely that an American would care to have flowers arranged in characteristically Japanese manner. The setting has much to do with the value of a flower arrangement. There are few rooms in American homes and but few occasions where distinctly Japanese flower arrangements would be appropriate. The peculiar atmosphere of the Far East is necessary for an interesting harmony between the flower arrangements and their environment. Flowers arranged in distinctly Japanese style would be as much out of place for a dinner in an aristocratic Washington home, as would one of farm produce or woodland material. Japanese furniture, draperies, lights and table service are needed to make such a decoration appropriate and harmonious.

There are, however, many principles governing the way flowers are used by the Japanese which are valuable

in American flower arrangement, and on these principles it is desired to place emphasis.

The Japanese have an intimate acquaintance with the plant material they use for decorative effects. Conder says: "The imperative necessity for a proper familiarity with the nature of all flowers used in compositions is one reason why it is forbidden to employ those of rare or little known plants, however beautiful they may be. The use of wild flowers, only known to the botanist, as well as rare or foreign flowers with the names of which ordinary folks are not familiar, is prohibited, unless the arranger has previously made himself perfectly acquainted with all the natural characteristics of such flowers. As one exponent of the art has quaintly expressed it, the artist must be thoroughly imbued with a sympathetic feeling for the character, habits, virtues and weaknesses of the members of the floral kingdom from which he seeks his material, till he possesses almost the same love and tenderness for their qualities, as for those of living beings."

The Japanese are flower lovers, but it is not the rare or unusual flower that most interests them. It is the material of everyday life which they use to the largest extent. This material varies with the season, and they do not try to force it into flower at unusual seasons with glass houses for Winter production of flowers, as is done in America. True it is that climatic conditions better favor the Japanese in this respect. Attractive native material is available every month of the year. There is no desire on the part of the writer to depreciate the value of flowers grown in greenhouses. They afford an appropriate means of ornamentation at seasons of the year

when the majority of Americans could not obtain decorative material out of doors. The point to be emphasized, however, is that even though one cannot afford or cannot obtain flowers grown in greenhouses, there is still much ornamental plant life within the reach of many, especially



Plant material of everyday life arranged in a Japanese manner. Dandelion seed globes in a brass bowl, by Mrs. James H. Heald, Jr.

*Courtesy Garden Magazine and Home Builder*

dwellers in small towns and rural sections. There is seldom a vacant city lot on which Goldenrod or Queen Anne's Lace does not grow, and even the Buckwheat blossoms on the farmland, or the Wheat, Oats or Rye, have decorative value in line, if one has the artistic sense to appreciate the beauty of it. An evergreen spray, a few twigs of shrubs with colored bark, a few clusters of Winter fruits from the Barberries or other Winter-fruited shrubs, have ornamental value.

In Japan there is a comparative scarcity of wild flowering plants in the natural landscape; therefore foliage is quite largely used as an element of decoration. Unfortunately for the American eye there is scant appreciation of beauty of plant material unless it be radiant with colored flowers.

According to Conder: "The peculiarity of treatment noticeable in the flower arrangements is closely connected with the Japanese manner of observing and enjoying floral nature. Whereas the Western amateur devotes his attention mainly to the blossoms, the Japanese lover of flowers, bestows his admiration on the whole character of the plant or tree producing them. The rugged nature of the Plum trunk with its straight, stiff shoots, or the graceful sweep of the branches of the Cherry, are to him inseparably associated with any beauty which the blossoms themselves possess. The loveliest buds and blossoms torn from their stems and crushed together in a mass with ferns or other greenery between them, convey to the Japanese mind no idea of floral art or beauty. The art under consideration is, in fact, based upon a representation more or less conventional, of floral growth;

and principally for this reason, the compositions are made to assume an open character in which the individual forms of branches, stems, leaves and flowers are all clearly expressed."

When plant material of varied character is to be arranged, the Japanese study the material to ascertain how to get the greatest value from it. This should be an important principle in American flower arrangement. Let Nature again be the teacher. In the study of botany the student seeks to learn the many varied ways in which wild flowers are arranged on the plant. This arrangement always signifies some special character. If the flowers are small and inconspicuous they are usually massed in a compact flower cluster, like the Clover. If they are large and beautiful in outline, they are solitary or in small clusters as in the Rose. In artificial arrangement these teachings of Nature should be observed for the most pleasing effects. Daffodils arranged in mass are a spot of color. When spaced so the value of the lines of stem and foliage is apparent, their attractiveness is greatly increased. Goldenrod, with the little flowers clustered on wand-like branches, may be gathered in masses and inserted in a receptacle so there is no indication of the character of the flower-bearing stalk. However, when sufficiently spaced as to render the natural habit of the stem and flower cluster apparent, the arrangement becomes much more interesting. Within recent years we have arrived at a better appreciation of the value of line in flower arrangement. Much instruction has come from the Japanese who have long appreciated the fact that beauty consists of more than masses of color or a con-



glomerate combination of forms. We are told that a Japanese girl will spend hours arranging a single flower, working over the stem until it assumes a position that satisfies her sense of appropriateness and beauty. In a recent lecture, a Japanese student of art stated that she was once asked how she would arrange a bowl of Daffodils on the dinner table and she replied: "Bring me all the vases you have and I will show you."

Line distribution is the basis of composition in Japanese flower arrangement. The study of the directions taken by the different lines and branches gives to the flower arrangements a peculiar charm. There are no crossings or intersections of stems or branches, and if these occur the offending elements are carefully eliminated. The relation of one line to another, the proportion of one space to other spaces, and the varying lengths of stems, are all factors which require most careful consideration.

Professor Arthur W. Dow of Columbia University, in his book "Composition" says: "Spacing is the very groundwork of design. If a composition is in any sense a work of art it must have good spacing." This may refer to the arrangement of lines as well as of forms. Often a composition is uninteresting because the lines are incorrectly spaced.

As has been stated, the Japanese spend a long time selecting just the right material for a floral composition. They make a mental picture of the finished design, then go to work eliminating all material not desired in the completed composition—here a branch, there a leaf, a bud or a flower.



Japanese flower arrangement. Begonia and Narcissi, as arranged by Miss Kichi Harada

When Miss Harada came to Cornell for a lecture-demonstration on Japanese flower arrangement, I told her she could select anything from the greenhouses for demonstration purposes. She spent over an hour in the greenhouses, and I expected her to return with her arms

filled with flowering material. All she selected was a single spray of Begonia, such as is illustrated on page 81 and two blooms of Narcissus. From the Begonia she began eliminating twigs, leaves and flower stems until the final arrangement satisfied her sense of appropriateness.

Quoting again from Conder: "The surface of the water in which the flowers are placed is technically considered to be the soil from which the floral growth springs, and the designer must here convey the impression of stability and strength. However good the upper lines of the composition may be, a weak springing at the base deprives it of life and vigor, for it must be remembered that not flowers alone but floral growth and vitality are to be expressed in the designs. The direction of the stems at starting need not be strictly vertical, but if curved, the curves employed should be strong ones and all weak bends or angles should be avoided.

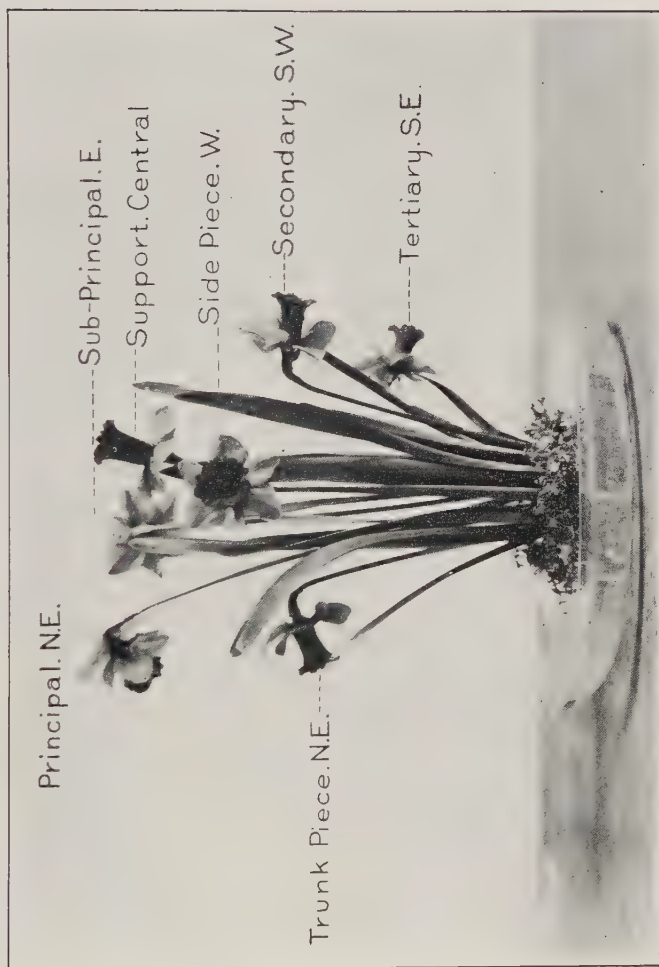
"In the distribution of the principal lines of the composition from the point of their separation, the artist studiously avoids an equal-sided or symmetrical arrangement, but he obtains a balance of a more subtle nature that is at the same time productive of a pleasing variety of form. Balance and harmony without repetition is a governing principle in this as well as in other Japanese arts. The lines of each stem, or in cases where numerous slender stems are combined, the central lines of each group of stems, receive first attention. The triple arrangement, by which is meant that governed by three prevailing lines, may be taken as the original model for all arrangements.



Rabbittail Grass, *Lagurus ovatus* in a seven-line Japanese arrangement

“The three lines of such a composition may be called, with sufficient fidelity to the more quaint nomenclature, *principal*, *secondary* and *tertiary*. The *principal*, as the name implies, is the central and longest line of the design and this is made to form a double curve with the upper and lower extremities nearly vertical and in a continuous line; the general shape thus assumed being that of an archer’s bow. The *secondary* line should be about half and the *tertiary* line about one-quarter of the length of the *principal*, supposing all to be straightened out; and these two lines are arranged on different sides of the *principal* in graceful double curves of varied character. As a general rule, the *secondary* line has a more vertical and the *tertiary* line a more lateral tendency; the former being on the outside of the arched bow formed by the *principal*, and the latter making the counterpoise on its hollow side. According, as the hollow of the principal faces right or left, the arrangement is called a right or left composition. By changing the direction and giving a different character to the curves of these three lines, a great variety of design is produced.

“To produce a five-lined arrangement, two additional lines are introduced between the three previously named. The one placed between the *principal* and the *secondary* is called the *support*, and the one between the *principal* and the *tertiary* is called the *sub-principal*. The *support* in length and importance approaches more to the *secondary* than to the *principal*; while the *sub-principal* as its name would imply, in length and importance approaches more the *principal* than the *tertiary*. In this way a proper lineal balance and harmony is obtained. In the seven-



A seven-line Japanese arrangement with reference to points of compass, which gives to the composition shape balance; varied height and size of flowers also give shape rhythm. See page 86



lined arrangements, two more extra members are added, one called the *side line* and the other the *trunk line*. Their lengths are about intermediate, the *side line* being placed between the *support* and the *tertiary*, and the *trunk line* between the *sub-principal* and the *secondary*."

In the arrangement the Japanese do not place these flowers in a vertical plane; but, as Conder points out, each element in the design has a definite direction. For example, if the designer stands at a table facing North, he would arrange each element in the design with definite relation to the points of compass. This adds symmetry to the arrangement. The *principal* of a seven-line arrangement would point Northeast; the *secondary*, Southwest; the *tertiary*, Southeast; the *sub-principal*, East; the *support*, central over the vase; the *trunk line*, Northeast, and the *side line*, West. In this way a pleasing balance and harmony of line relations are obtained.

A study of the principles of Japanese flower arrangement shows that the interesting elements of their design consist in a definite placing of the material. In every arrangement there is a *point of emphasis* and the other units of the design have a definite relation either in size or in length of stem to the *principal*. Too frequently an American will throw together a large number of flowers without regard to the relation one flower bears to another.

In attending an English flower exhibition, I was impressed by the artistic arrangement of all the flowers. One exhibition of commercial varieties of Carnations was particularly artistic. The owner remarked that he could not understand how the amateur could be interested in an American exhibition of commercial Carnations or Roses,

for the exhibitors at American flower shows seemed rarely to consider an artistic element in their arrangement of material. Twenty-five, fifty or one hundred Roses are put together so the buds are all of uniform height, then they are all crowded into a vase so there is no beauty in the individual; the whole is simply a mass of color and



CORRECT JAPANESE COMPOSITION

*Center, Deutzia (shrub); right, Campanula (herb); left, Kalmia (shrub). See page 89*



Faulty Japanese composition (sandwiching). Center, *Philadelphus* (shrub); right, *Astilbe* (herb); left, *Campanula* (herb). See page 89

blooms. The same thing applies to arrangements of Carnations. An American exhibition of commercial varieties of Roses or Carnations is simply a representation of quality and perfection of culture. Were the flowers arranged artistically the effect would be much more pleasing.

In selecting material for flower arrangement the Japanese rarely combine many species. Combinations of two or three species are the most common. The character of the plants used is carefully studied so there is never an inappropriate combination. In regard to this Conder says: "Important distinctions are made between trees and plants, and between land and water plants. The locality of production, whether mountain, moor or river, considerably influences the arrangement adopted. In arranging two or more species in one composition, variety must be sought by combining trees and plants. In the case of three lines being used, the branches of a tree should never be 'supported' on both sides by a plant, nor should a plant be placed in the center with a tree arrangement on either side. This fault is called by a term which will be better understood if freely translated as 'sandwiching'."

As an example of what the Japanese would consider a defective arrangement may be taken a composition of *Philadelphus* (shrub) in the center, and *Canterbury Bells* *Campanula medium* and *Astilbe* (herbs) on either side. A correct composition would be one with *Deutzia* (shrub) in the center, with *Kalmia* (shrub) on one side and *Campanula* (herb) on the other. (See illustrations, pages 87 and 88.)



Faulty Japanese arrangement (flower stepping). See page 91.



The Japanese recognize many errors in combinations of plants and in the placing of the material in receptacles. For instance, the regular spacing of flowers of quite uniform size, one above the other is called "flower stepping." The arrangement of *Papaver orientale* illustrates this. Another error is to place a flower of one color between two of another color. This is also called "sandwiching." "Dew-dropping" is the use of a leaf so weak in the stem that it assumes a wilted appearance and could not support a drop of water. "Equal ranging" is placing flowers at equal heights. (See illustration of Spanish Iris, page 94.)

It is also considered objectionable for one branch to intersect another. All twigs which so cross in the line of vision are carefully cut out. This is called "cross-cutting." See illustration of *Papaver orientale*, page 92. "View-cutting" is the crossing of a twig with the main trunk of the branch. This, however, is allowed in arranging Plum Blossoms, for such a crossing is characteristic of the growth of the species. "Parallelism" occurs when two adjacent stems or branches are exactly parallel to each other. There are several other objectionable features in arrangement, recognized by the Japanese, but the ones cited are features particularly objectionable in any arrangement of flowers.

There are other features described by Conder, which, if observed by Americans in their arrangement of flowers, would add much to the interest of any composition by creating variety and eliminating monotony: "Three distinct characters are observed both in flowers and leaves. In flowers there are the full blossoms, the half-open blos-





Faulty Japanese arrangement (cross cutting) *See page 91*

soms and the buds; and in leaves, the young green leaf, the full leaf, and the reddening or falling leaf. In flower arrangements with one material, as for example, the Cherry or Peach blossoms, a different character of blossom is selected for the chief lines of the composition. For the *principal*, full blown flowers will be used; for the *secondary*, half-open flowers; and for the *tertiary*, buds are employed. Some designers, on the principle that the half-open flower is more powerful than the full-blown blossom, use the half-open flowers for the *principal* and the full-blown blossoms for the *secondary*. Straight leaves are considered strong and curled or bent leaves weak; the strong flowers should be near the weak leaves, and the strong leaves near the buds or overblown flowers. A flower below a leaf is weaker than one above. In thinning out leaves in a composition, two strong leaves must remain for every weak one."

The appropriate placing of flowers in the home is carefully considered by the Japanese. The placing of their furniture, wall decorations and pictures is very definite, and the flowering material is carefully set so it in no way detracts from other decorative features in the home. Regarding this point Miss Harada says: "Flowers go to the place of honor in the home. They are separated from other things in a place that is set off by itself. The style of the room in which they are to be arranged plays a great part in the arrangement. We carefully consider the other decorative features in the rooms, whether there are rich tones, or soft, quiet ones. As a rule, our drawing rooms are decorated in gray and mostly with one or two paintings. The pictures and flowers are placed in a defi-



Faulty Japanese arrangement (equal ranging). *See page 91*

nite position in a recess and we have but few other ornaments in our rooms. The arrangement of flowers is an expression of many elements, and it not only personifies, but it adds and incorporates the personality and dignity of the home. We have only those things in our home which give one rest and repose as one comes in from the busy world. Flowers do this."

The *Kakemono* or picture is made quite a part of the floral composition. There is always a supposed connection between the pictures which adorn the walls and the arrangement of flowers. The flowers used should conform in character to the pictures, although the same flowers illustrated on the walls should never be used in the floral arrangement.

The pictures are changed frequently to conform to the season of the year so that no flowers are used out of season.

The association of wall ornamentations and floral composition should be carefully considered by the student of floral decoration if the most pleasing effects are to be obtained. If a bouquet of flowers is placed directly in front of a wall picture or closely associated with it, frequently the interest in both is lessened; an appearance of over-ornamentation is produced and as a rule pictures should not be directly associated with ornamental flower material. If a room in the home is to be decorated for a wedding or for any other occasion, or a mantel is to be banked with flowers, a better effect is obtained if all other wall or mantel decorations are removed.

Conder says that in Japan "the floral compositions as well as the wall pictures must accord in character with the chamber itself. Thus, for a superior room of hand

some dimensions, the *Kakemono* should be the work of a famous painter or calligrapher, and the flowers should be full and showy in arrangement. The work of a young painter of little repute, or a floral design of a very simple or rough character would be considered out of place in such important rooms. But for a chamber of secondary dimensions and importance, rare pictures and elaborate floral compositions would be inappropriate. In very small rooms it is better entirely to dispense with a painting when flowers are exhibited, supplying the place of the picture by a simple tablet."

Too many American homes are so ornate with pictures, vases, bric-a-brac and other so-called ornamentations that flowers add little to their attractiveness. Miss Harada states that the Japanese have only those things in their homes which give rest and repose when one comes in from the busy world. Simplicity of interior decorations with a few flowers appropriately chosen and placed give a spirit of charm and restfulness in any home.

The position flowers are to occupy in the American home is of importance. They have a cheering influence in the dining room and seem particularly appropriate in the entrance hall, for they give a spirit of hospitality when so placed. As a rule, our first impressions are lasting ones, and when one enters a hall made cheerful with flowers, the impression of the spirit of welcome associates itself in one's mind in connection with that home.

The Japanese consider carefully the scenery portrayed in a painting and aim to make the floral compositions placed near it harmonize as closely as possible. If the picture represents lake or river scenery, water plants are



GARDEN PINKS, LUPINES AND SNAPDRAGONS IN A JADE-GREEN BOWL

Dominant measure, Garden Pinks; secondary, Lupines; third measure, Snapdragons  
 Colors: Garden Pinks—carmine, carmine and white and pomegranate purple;  
 foliage and stems, gray-green

Lupines—Amparo-purple; foliage and stems, gray-green

Snapdragons—Center spray, Thulite pink with tints of pale lemon-yellow in  
 throat; other sprays, lemon-yellow; foliage, gray-green





used in the flower arrangement. If a painting of Plum blossoms is hung on the wall, Plum blossoms would not be selected for the vases, but species which are seasonable with the flowering of the Plums would be chosen.

The Japanese attach much importance to customs and etiquette in the use of flowers. They consider flowers as a means of expressing appreciation of their friends and they attach a symbolism to them that Americans may well imitate. As a New Year greeting, Miss Harada sent me a daintily mounted copy of the illustration on page 74, with the following legend: "May all the symbolism of this flower be yours. Symbolism—*Pine*—Long life; *Laurel*—Glory." At Easter came the other photograph of Cherry blossoms and Narcissi with Miss Harada's "Spring Greetings."

Conder says, "The art of arranging flowers in Japan is essentially a polite accomplishment, and it is governed by important rules as regards etiquette and ceremonial. It is presumed that all floral designs are made mainly with the object of giving pleasure to visitors, and on certain ceremonial occasions they are actually intended to convey a silent compliment to the principal guest. Receptions given in rooms where flowers are arranged often partake of the character of *Flower Meetings*, the guests in turn inspecting and admiring the host's compositions or being called upon by him to make arrangements of their own."

Miss Mary Averill has written an interesting and instructive book on Japanese Flower Arrangement\* which students will find of much value.

\*"Japanese Flower Arrangement," by Miss Mary Averill. Dodd, Mead & Co.

## CHAPTER V

### DESIGN AS A FACTOR IN FLOWER ARRANGEMENT; TONES, MEASURES AND SHAPES

*"The first condition to effective design is to know what we wish to do. To know what we wish to do is to have an idea. To express that idea we require principles and a form."*

—VIOULET-LE-DUC.

The first factor for consideration in any flower arrangement is a definite idea as to the result desired, be it a stage decoration for a concert, a setting for a church wedding or the simplest vase arrangement. Originality in ideas is desirable particularly for professional flower decorators who are called upon almost daily for hall, dinner, or church decorations, and the more varied the decorations, the more they will interest. There is great danger of one's work with flowers becoming stereotyped. A florist who has the concession for the sale of flowers in one of the large hotels at Palm Beach, Florida, told me that he often had from thirty to fifty dinner decorations for a single night. It is difficult under these circumstances to vary each decoration and it taxes the resources of the florist to create different designs for each dinner. The more original and unusual the decoration, the better the average hostess is pleased.

One of the adopted slogans of the professional florist is, "Say it with Flowers," yet the expression of an idea with flowers is certainly not a new one. If on Saint Valentine's Day, our grandmother in her girlhood days had received from the young man who later became our grandfather, a heart-shaped basket filled with Forget-me-nots or Bleedinghearts, she doubtless would have comprehended that



"Say it with Flowers" (Forget-me-nots) in a heart-shaped receptacle

he had expressed an idea; in other words, had said it with flowers.

In the quotation given, for the expression of an idea in effective design, definite "principles and a form" are required. For effective design in flower arrangement, to express the idea after it is conceived, one requires certain principles and plant material.

Batchelder\* in his excellent book, "Principles of Design," gives the principles governing the use of water colors, pencils, and paints. The same principles apply equally well in flower arrangement. "Good designs are invariably sane, regular, orderly, consistent throughout. A piece of work well done brings to the beholder a sense of satisfaction, completeness; there is no desire to change a line or an area, or to vary any tone relations."

In any decorative work with flowers, care in arrangement is very essential. No composition can be thrown together in a hasty, careless manner and give the beholder any sense of enjoyment.

One writer has said that "the purpose of all decorations is to add interest." Flowers and plants add to the interest by creating a setting or a picture background for the principals. If the occasion for the decoration be a wedding, the bridal party will, of course, be the center of interest; if it be for a concert, the artists appearing will be the chief interest. All concert decorations should be arranged carefully so they will interfere in no way with the comfort of the principals in the occasion, or cause discomfort to an audience by cutting off its view of the artist. If the decoration be for a dinner, its purpose is to

\*"Principles of Design." Ernest A. Batchelder. Inland Printing Co., Chicago, Ill.



Petunia, variety Rosy Morn (dominant measure), and *Salvia patens*, Gentian  
Salvia (secondary measure) in light brown bowl

add interest to the meal and, therefore, should not interfere with the sociability of the guests nor with the service.

Batchelder states that two fundamentals in the equipment necessary for good design are: "First, a fund of common sense; second, a wholesome imagination." Additional equipment would be ink, water colors, brushes and the like. The first two requisites are as important in



design in flower arrangement as for the worker with oils, and in addition there should be fresh, attractive flowers and clean, healthy foliage.

In flower decoration, as well as in the creation of any design, we use "the mind, the eye, and the hand." First the mind conceives an idea, then the hand makes a picture of the idea with the aid of the eye. One learns largely by doing, not by dictation; thus, it is difficult to train people in flower arrangement without something tangible with which to work. Practice must follow a knowledge of the principles if perfection is to be acquired. When quite young I learned a maxim which has been of great value to me in my educational activities. "Practice and theory must go together; theory without practice, to test, to correct it is idle speculation; and practice without theory is mere mechanism."

The student of flower arrangement should make a careful study of each composition to be made. Definite conditions are imposed by the varied material used, the particular object for which it is to be arranged and the environment it is to have. He must then create a composition which is beyond criticism as to design. Batchelder says: "Pure design gives definition to fundamental principles, and employs as a means to an end, abstract spots in ink." In flower arrangement one uses "spots" of flowering and foliage material. "A spot of paint may be described in three words: it is a tone, a measure, a shape." This description applies equally well to any flower or leaf which may be used in an arrangement. "Tone means value (light or dark) or the color (as red, green, blue). Measure means size (as long, short, large,

small). Shape means contour or bounding line (as straight, curved, square, round). Pure design is the composition of tones, measures, shapes, for the sake of rhythm, balance, harmony, the principles of order and beauty."

In successful flower arrangement much depends on the proper relation of each of these factors. They are so important that the following concise definitions as given by Batchelder cannot but be helpful to the student of design in flower arrangement:

"Rhythm means joint action, or movement, a consistent relation and connection of parts that enables the eye to find a way through all the details of design."

"Balance means repose that results from the opposition of attraction."

"Harmony means the consistency of likeness, having something in common. A unity, all the terms of which are in interior accord."

"Thus we have as terms: tones, measures, shapes; principles: rhythm, balance, harmony; problems: combination of terms with principles in order to understand the various ways in which a principle of design may manifest itself."

"It would be well to enumerate the more important manifestations of the principles of design."

"Tone rhythm is a movement gained by tone gradations from light to dark, from color to color, from intense color to neutrality and vice versa."

The applications of one or more of the principles of design as defined by Batchelder will be very helpful in all floral decoration. The worker should always have in mind that he is composing a picture, and the result will

be interesting or monotonous in the measure he responds to these principles.

Tone rhythm in flower arrangement refers more particularly to the selection of colors for various compositions, or the values which exist between the background and the composition. "Rhythm means joint action or movement." Tone rhythm is gained by so considering the selection of colors, and so placing them in the composition that there will be no jarring contrasts. The colors are selected that are closely related in the spectrum scale, and so placed that there will be no marked variation nor conspicuous



SWEET PEAS ILLUSTRATING TONE RHYTHM

From left to right the tones are White, Rose-Pink, Rose, Rose-Red, Pomegranate Purple, Burnt Lake. *See page 105*

spots in the composition. Tone rhythm may also be gained by gradations in values between the background and the material used in the composition.

Value refers to gradations in tone from white to black. If black and white are mixed, the result will be gray, a neutral tone. A gradual gradation or movement from the high lights of the background through the intermediate values of the upper part of the composition to the deeper at the base, results in tone rhythm.

In certain families of flowers there are close tone relations and a natural harmony is produced. This is all the more pronounced because in these families there is also shape harmony. In arranging Sweet Peas, for example, it will be found that there are gradual gradations in colors from white through rose-pink, deep rose-pink, rose, rose-red, pomegranate-purple to Bordeaux. There are also gradations in color from spectrum-blue, blue-violet, amethyst-violet to rose-red with many intermediate tints and shades. In selecting colors almost any variety of Sweet Peas may be used with pleasing effects. However, it will be found that the most interesting compositions will be those of closely related tones, for the rhythm is more definite. Other genera, like the Cinerarias of the Compositae family, show natural tone relations. A tone rhythm in blue may be obtained by selecting from the tones nature has provided: White, pale violet, light violet, spectrum violet, royal purple and dark violet. If, however, a spray of magenta Cineraria is introduced into the composition, a discordant note is introduced which upsets the tone relations and produces a color discord. In selecting tone combinations from varied types of flowers,

great care should be taken not to introduce tones that are not in accord. The more acutely the eye perceives these distinctions, the more proficient the artist in flower arrangement becomes. Any good color chart will aid materially in selecting harmonious tones in flower combinations.

"Tone balance is the result of a selection and arrangement of contrasts in such a way that each part of a design may keep its proper place without being unduly emphasized at the expense of other parts."

Tone balance: "The even distribution of two tones so that neither shall assert itself at the expense of the other is a valuable principle of design." In placing the darker flowers among the lighter in a decorative arrangement, the composition often lacks pleasing characters because of its apparent lack of stability. Balance means repose and this is obtained by so placing the darker material near the center or to so distribute it as a basal element, that there is a stability in the composition.

In arranging light and dark Roses, for example, more value is usually obtained if tones of rather close relationship are chosen. Analagous harmony is usually preferred to contrasted harmony. Occasionally, however, a dark variety may be desired to use in combination with the light, and then it is that the skill of the artist is necessary to produce a pleasing tone balance. The tones of the receptacle should be deeper than those of the flowers to increase the apparent stability of the composition, and in addition, the darker Roses should be arranged near the receptacle, or so distributed in the composition that they will be near the center.



## TONE BALANCE

Hadley and White Killarney Roses arranged with the dark flowers at the base and center of the composition. Note the fully opened dark Rose in center which also gives the composition measure balance. *See pages 106 and 111*



“Tone harmony occurs when tones sharing some common quality are used; or lacking this, the differences may be reconciled by varying the quantity of the tones used.”

Tone harmony: As a rule, the less pronounced the difference of tones used, the better will be the harmony. Thus, if Hadley Roses are placed near the center or at the base of a vase arrangement, and Ophelias are above, the eye will naturally be attracted to the particular area of the Hadleys and there will be little interest in the Ophelias. On the other hand, if Ophelias are used above and Killarneys below, the better will be the tone harmony. Harmony is defined as “having something in common.” Better tone harmony can be obtained by using flowers of varied colors of the same species, than by using those of different species. Variations in form and texture always vary the difference in tones and when the colors in a composition are too varied, tone harmony is lacking.

“Measure rhythm is a movement gained by the gradation of measures, the regular increase or decrease in the measures of lines or areas.”

Measure rhythm is obtained by gradual variation in the size of the material used. A vase of fully-blown Roses or Carnations lacks measure rhythm, but when buds, half-open, and fully-blown flowers are arranged so there is a gradation of areas of flowering material among the green of the foliage, interest in the composition increases. A Geranium plant covered with fully-blown umbels of flowers would be less interesting than are the ones Nature develops with minute clusters of buds just appearing



TONE HARMONY

Ophelia Roses above; Premier Roses below

above the foliage, and other clusters in varying stages of development. If we could persuade the commercial grower of Carnations to gather a few buds when he is making his daily cuttings, and if the public would be willing to buy and use a few with the fully-opened flowers, there would be more measure rhythm in decorative arrangements of Carnations and perhaps greater appreciation would be given the Carnation as a factor in decorative cut flower arrangement. However, every bud will develop



MEASURE RHYTHM

Buds, half-open and fully-blown Fuchsias. *See page 108*

into a flower and the commercial florist cannot afford to sacrifice the buds unless he receives enough for them to offset the loss of what he would later receive for the fully developed flower.

In gathering garden flowers, however, one may include the buds and partly opened flowers and the decorative effect will be increased in a marked degree.

"Measure balance is the careful adjustment of the various forces in a composition in order to secure the same feeling of repose that is found in symmetry."

Measure balance brings the same feeling of stability in an arrangement of flowers that tone balance brings. In tone balance, however, the darker flowers may be of nearly the same size as the lighter, and the balance will be brought about by the different values. To secure measure balance it is necessary to use the larger, or the more fully developed flower clusters near the center or base of the arrangement, and the smaller flowers or buds above. When it is necessary to use small flowers below or near the center of the composition, they should not be used separately nor scattered among the larger, but several sprays should be massed; for example, the placing of a mass of Forget-me-nots or Sweet Alyssum at the base of a bowl of Calendulas. The eye finds repose at the center of equilibrium. The principle of measure balance is often neglected, not only in vase arrangement of flowers, but in the grouping of flowering plants among foliage, in stage or hall decorations. Small individual plants are scattered among the larger, and the areas of the design are not only thrown out of proportion, but the values of the separate plants are lost.

“Measure harmony comes from the use of measures having some common unit of division; or, again, in the cutting of large measures in such a way that they will keep their proper plane in the composition.”

Batchelder says that in measure harmony one should “see that the parts of a design are governed by a dominant measure.” This does not mean, however, that a design must be made up of material of uniform size. Flowers of one species should dominate a floral composition, so that,



MEASURE BALANCE

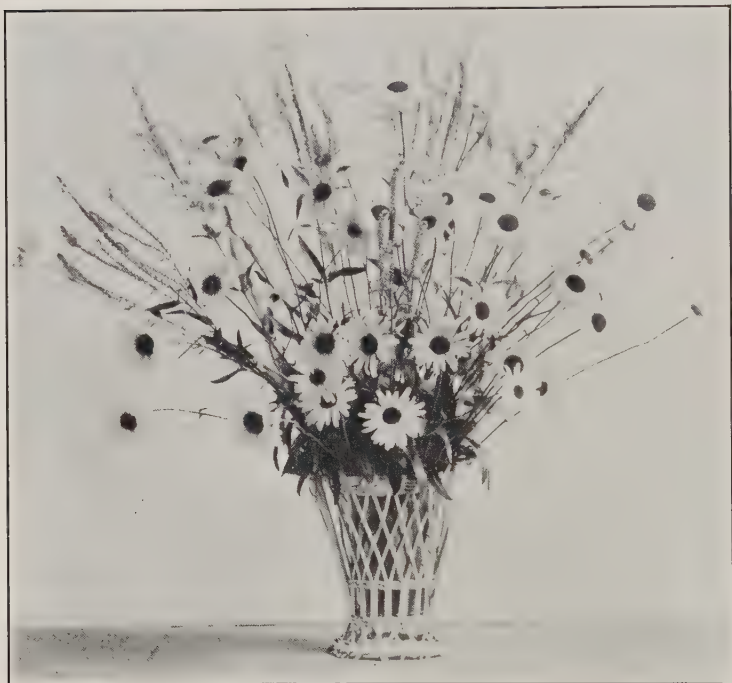
The larger and more fully opened Calendulas near the base and center of the arrangement. Sweet Alyssum sprays massed at right. Shape balance is also illustrated. *See pages 111 and 115*

to a certain extent, there is a "dominant measure." A basket of *Gladiolus* alone is interesting; pale yellow or pink varieties interspersed with light blue *Delphinium* is more so. Spikes of one variety alone of uniform size and color produce monotony. A repetition of the harmonious spikes of the *Gladiolus* in varied sizes and slightly varied colors is increasingly interesting, and when the color and size of the spikes are contrasted with the varied form and color of the *Delphiniums*, the harmony of the approximate size of the principal elements of the design is emphasized. A basket of Shasta Daisies varied with spikes of Speedwell, *Veronica longifolia*, is much more interesting than is an arrangement of Daisies alone. The number of Daisies used, however, should make that species dominant in the composition, but there should not be too much variation or the design loses in value and interest.

"Shape rhythm is the measure gained by the regular repetition of a unique shape; or by the inter-relation of lines and areas; or by a combination of both these expressions."

Shape rhythm in a composition of flowering material is gained by the regular repetition of a shape. This repetition requires skill, or the composition becomes monotonous and tiresome. However, many arrangements are but a varied mass of many species. In a well arranged floral design there should be order and a certain degree of regularity. The same rule applies to any vase arrangement. There must be a definite relation in the forms of the material used, and this is obtained by flowers of the same species used in repetition in an orderly and somewhat regular manner.





#### MEASURE HARMONY

Shasta Daisies comprise the dominant measure in the composition. Sprays of Speedwell give variety and add interest. *See page 113.*

The Japanese have long appreciated the value of shape rhythm, and the fascination which one finds in their compositions comes quite largely from the rhythmic relationship which they introduce. In an arrangement of Daffodils, for example, it is necessary to "repeat the use of a unique shape." If flowers of uniform size and development are used, and the stems cut in uniform lengths, the effect is monotonous. Interest comes only by selecting flowers which show measure rhythm; that is, buds, partly

opened and fully developed flowers, and then to add shape rhythm by varying the length of the stems in an orderly, regular manner. See pages 85 and 116.

“Shape balance is the opposition of equal attractions in symmetry on a vertical line, or about a central point.” Shape balance in a floral arrangement refers more particularly to the outline of the composition or to the relation between the flowers and the receptacle. Often it is thought that a broken general outline of a composition is interesting, but as a general rule, an arrangement possessing symmetry best pleases. Batchelder says: “Shape balance in design may be defined as symmetry, a design, or figure, or unit in which the shapes on one side are opposed by corresponding shapes on the other side. The opposition of shapes gives the simplest type of balance. The eye naturally seeks the center.” In placing a flower on one side of a composition it is quite easy to place a similar flower on the other. By repeating the action the arrangement is completed in a regular, orderly, symmetrical manner. The result is pleasing to the eye with no discordant note occasioned by a broken or unbalanced line.

Often shape balance is lost by selecting too small a receptacle, or one which does not lend itself well to the particular species to be used. A vase so small at the bottom that it does not give an appearance of stability and repose when filled with flowers, is not a desirable one to use. As a rule, the broader the receptacle, the better will be the apparent balance between receptacle and flowers.



SHAPE RHYTHM

The regular repetition of a unique shape made interesting by varying the length of the stems

“Shape harmony results from the use of shapes having some common character in lines or areas.”

In floral decoration it is often necessary to use shapes which are wholly unrelated. There should, however, be shape harmony. Care should be taken to select those species for the composition which show the nearest relation. It is difficult, however, to reconcile the differences of unrelated shapes to each other. In certain families it is almost impossible to arrange the different varieties or types in a pleasing way. For example, the *Chrysanthemum* family is a large one, and represents many different forms. There is a small Pompon variety, the large quilled form, the shaggy Japanese form, and the singles. If these forms are combined in a single arrangement, much of the attractiveness of each is lost. It is better, therefore, to arrange each type in separate receptacles. Similar variations in types are also found in the *Aster* and *Dahlia* families. The *Calla* is exceedingly difficult to combine with other flowers. Its long stem, large size and peculiar shape either throws the design out of measure balance, shape balance, or shape harmony. It is possible, however, in some cases to reconcile differences in shape, so that harmony will be produced. The use of foliage material for the separation of unrelated shapes or the placing of the flowers so differences will be minimized, is necessary when unrelated shapes are brought together in one arrangement.

In discussing shape harmony, Batchelder says: “Harmony requires that the details of a design shall have something in common. Shape harmony would imply that all the shapes in a piece of work must share some



Callas and Anthuriums to illustrate Shape Harmony. *See page 117*

common property. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified in the same way. Thus, if we would have complete shape harmony we would see that all the figures in a design were similar or at least governed by the same law." To illustrate the idea, Batchelder shows an illustration of a Greek vase. "Among other desirable features it is plain that the designer of that form

sought a complete harmony of shapes. He chose as an underlying form the ellipsoid, governed by the curve of the ellipse, and made the other curves in his vase a repetition of the first one, merely changing the measures. This gives a consistent whole, a design that pleases the eye because we are able to grasp the main features without confusion. See page 120—A and B.

“Here we are confronted with another proposition. It is not always possible to use shapes that are similar in character; often the designer is forced to do the best he can with unrelated shapes; he may prefer to use shapes that have nothing in common. Even so, harmony need not be sacrificed; it becomes necessary to reconcile the differences of the various shapes employed. Here we show our skill as designers. The dot, the straight line and the scroll have little in common as is shown in the first example on page 120. In the second place, they have still less in common, for here the arrangement serves to make the differences more apparent than before. In the third instance, though, the terms have been placed in such relation that they share a common movement or rhythm; the differences of shape are so reconciled that the eye finds no difficulty in grasping them as a whole. In the fourth example, the shapes have been balanced and the repose thus gained serves to make the accord still more apparent.”

In the creation of pleasing designs with awkward material, Batchelder continues: “The first step would be to obviate the lack of harmony by placing the terms in such relation that they shall have a rhythm in common; then by balancing them, the awkwardness of the situation is





A



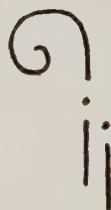
B



(1)



(2)



(3)



(4)

RELATED AND UNRELATED SHAPES.

Adaptation from Batchelder's "Principles of Design," by Clement L. Bowers,  
Binghamton, N. Y.

*See pages 118 and 119.*

still further relieved; and last of all by repeating the result with studious regard for black and white, a conclusion is gained that, all things considered, is fairly pleasing. Similar use might be made of any atoms that chance to be at hand. It is not the wealth of available material—leaves, flowers, animals, etc.—that produces a good design. It is *the man behind the material and his grasp of fundamental principles* that distinguishes good, tasteful work from mediocrity.”

For years flowering material has been used as an element in design by pen and ink artists, or those working with crayons, water colors or oils. Few artists working with flowers have realized that there are definite rules for making their designs interesting. If the successful decorator will but analyze his work, he will doubtless find that he unconsciously has been observing many of the principles here noted.



## CHAPTER VI

### DESIGN AS A FACTOR IN FLOWER ARRANGEMENT; NOTAN AND COLOR

*"Study of composition of line, mass and color leads to appreciation of all forms of art and of the beauty of nature."*  
—Dow.

In the introduction to his book on "Composition," Professor Arthur Wesley Dow states that he chose the title because that word expresses the idea upon which the method presented was founded—the "putting together of lines, masses and colors to make harmony."

"Composition, building up of harmony, is the fundamental process of all the fine arts."

The element of line in flower arrangement has been quite thoroughly considered in the discussion of Japanese flower arrangement and some of the principles to be observed in massing flowers and their color factors in design were studied in the preceding chapter. It is now necessary to consider more definitely the relation which notan and color bear to interesting flower arrangements. There is probably no better illustration of the added interest which color imparts than from the use of colored and uncolored slides in the stereopticon. In the uncolored, the effect is often monotonous and the audience soon loses interest in the illustrations, but the life and variety which

exist in colored slides, hold the attention constantly. Color emphasizes line and form.

People vary much in their interpretation of beauty in color. Probably no two persons interpret color in exactly the same way, for the eye of each varies in its conception of values. There is a wide range of difference between the person whose eye is keenly alert to minute differences in shades and tints, and the one who is almost color blind. Floral compositions which please the eye of one fail to interest another. Everyone, therefore, does not see things in the same way.

Michel Jacobs, in his excellent book, "The Art of Color,"\* says: "Neither color nor combinations of colors alone is art. We must have some form to express that which we wish to portray. Combinations of colors giving us a sense of exhilaration or depression, are enhanced and made worth while by the delineation of form at the same time.

"To say that a particular thing 'pleases' us is not to say that it is artistic. There is a right and a wrong in color combinations as there is harmony and discord in music. It is not always necessary to make combinations of brilliant colors to be a colorist, for very often the combinations of grayed or neutralized tones are more satisfying.

"Art is nature seen through a personality. If it is the desire of the artist to imitate nature as closely as possible, at least in regard to color, he must be conversant with all of nature's laws of color. Undoubtedly, if an artist tries to paint scientifically and does not really see the colors which he paints, his work will be of no use from an artistic

\*"The Art of Color," Michel Jacobs, Doubleday, Page & Co.

standpoint. But he must be taught to see color as he has been taught to see form.

"Nature has given us in our eyes three sets of nerves corresponding to the colors of the spectrum. One set of nerves is sensitive to green rays, one to red and one to violet. If the violet and green nerves are set in vibration we see, not green and yellow separately, but blue, and if the green and red are set in vibration we see yellow, and so forth."

Certain bodies, like the sun or electric lamp, emit their own light and we speak of them as luminous bodies, but the majority of objects are rendered visible to the eye only as they reflect light which falls on them. Our gardens in the early morning are radiant with the colors they reflect from the sunlight. As evening approaches, the colors lose in intensity until the darkness renders them invisible. If, in the evening, the garden be lighted by electricity, the colors reappear but their values are different from those of the daytime, because the illumination from the electric light varies from that of the sun.

Much has been written on the subject of color and its production and it is not my purpose to discuss causes of color. Sufficient it is to say that the person arranging flowers must take material furnished by the garden, study the colors, note each peculiar quality and then arrange and combine the species so there will be harmony and the eye be pleased.

Hurst in his discussion of color\* says: "The simplest color effect is produced when a single color only is employed, but such color effect varies considerably in the impression it makes upon our eyes, or, perhaps, more

\*"Color," George H. Hurst. Scott, Greenwood & Co., London, England.

strictly speaking, upon our sense of color. This color sense varies very considerably in different individuals, in some being more highly developed than in others; and we find a color or combination of colors makes a different impression upon one individual than it does on another, and what may be pleasing to the one is far from harmonious to the other. In this respect the sense of color resembles the sense of sound; a combination of musical notes which would grate upon the ears of one person, whose sense of musical harmony is strongly developed, would be passed over by one whose sense of music is in but a rudimental condition."

"The impression which a color makes upon the eye depends upon several factors—first, its character, whether it be red, orange, yellow, green, blue or violet; whether it is brilliant or luminous, dull or somber. Different colors of themselves convey different impressions to the mind; yellow for instance, conveys the impression of luminosity or brightness. Blue, on the other hand, conveys the impression of coldness. Again, red conveys the impression of warmth."

"Then again, colors convey an impression of distance; thus, red and yellow always convey an appearance of nearness, while blues and greens convey an appearance of distance."

Notan, Professor Dow defines as the "dark and light," and this is given particular emphasis in "harmony building." In flower arrangement it is particularly important, for often the beauty of a composition is rendered far more effective if there be a careful spacing of material, so that contrasting light and dark tones are present. In discus-



sing the value of flowers in art compositions, Professor Dow says: "Flowers having great variety of line and proportion are valuable as well as convenient subjects for elementary composition. Their forms and colors have furnished themes for painters and sculptors since the beginning of art, and the treatment has ranged from abstractions to extreme realism; from refinement of Lotus-derived friezes to Poppy and Rose wallpapers of the present time. The flower may be rendered realistically, as in some Japanese design, or reduced to an abstraction as in the Greek, without in the least affecting the purpose in view; namely, the setting of floral lines into a space in a fine way, forming a line scheme on which may be played many notan-variation."

The notan of colors, or the percentage of white and black ranging in nine intensities for each tone of the primary colors from white to the full color and then to black are given by Ridgway in his "Color Standards and Nomenclature."\* These may also be spoken of as the nine values. As an example of these gradations in notan, that is the value from white to black in the scale of red, the following is given:

"White—100% white.

Hermosa Pink—45% white, 55% red.

Eosine Pink—22.5% white, 77.5% red.

Begonia Rose—9.5% white, 90.5% red.

Spectrum Red—100% red.

Carmine—55% red, 45% black.

Ox-blood Red—29.5% red, 70.5% black.

Victoria Lake—12.5% red, 87.5% black.

Black—0% white."

\*Color Standards and Color Nomenclature by Robert Ridgway, A. Hoen & Co., Baltimore, Md.

Similar gradations in shades and tints are given in all the hues from spectrum-red to spectrum-violet and purple.

Each of the other colors is listed under definite names in five intensities: *full intensity*, the full spectrum color unmixed with gray; approximately *two-thirds intensity*, the full spectrum color dulled by an admixture of 32% of neutral gray; *one-half intensity*, dulled by 58% of neutral gray, and *one-fourth intensity* dulled by 77% of neutral gray. A fifth series of plates show the full spectrum colors dulled by 90% of neutral gray.

These charts with definitely named colors are particularly helpful in selecting material for flower decorations and also in the commercial sale of varieties of garden plants.

Flowers exhibit a wide range of color, consequently there is much confusion in color names. In one seedsman's catalog a variety of annual flowering plants may be given under one color name, and in another catalog, the same variety may be described by a different name. There have been many attempts to standardize color names, and among the best of the published works are "Repertoire des Colors," by Oberthur and Dunthenay, and "Color Standards and Nomenclature," by Robert Ridgway. Ridgway's book has been quite generally used in the United States and is accepted at Cornell University as a standard for student's work in flower arrangement. It is the result of many years of painstaking study by Mr. Ridgway and seems best suited for work with flowers. Were it generally adopted by publishers of plant catalogs, there would be far less confusion in color nomenclature of varieties of ornamental plants. For the benefit of those

interested in the study of color in flowers, copies of Ridgway's book should be available. In many instances this is not possible; therefore, the following quotations are taken that there may be a clear understanding of the meaning of the definitions in their use in flower arrangement.

"Color.—The term of widest application being the only one which can be used to cover the entire range of chromatic manifestation; that is to say, the spectrum colors, (together with those between violet and red, not shown in the spectrum) with all their innumerable variations of luminosity, mixture, etc. In a more restricted sense, applied to the six distinct, spectrum colors (red, orange, yellow, green, blue, and violet), which are sometimes distinguished as fundamental colors or spectrum colors." To the ordinary individual color is the most striking character of flowers and most excites the admiration. In flower arrangement, more than in any other art, color is a dominating factor. Therefore, it is of great importance that the floral artist be familiar with the laws of the color world.

"Hue.—While often used interchangeably or synonymously with color, the term hue is more properly restricted by special application to those lying between any contiguous pair of the spectrum colors (also between violet and purple and between purple and red); as an orange hue (not shade or tint, as so often incorrectly said) of red, a yellow hue of orange; a greenish hue of yellow; a bluish hue of green; a violet hue of blue, etc."

If the six so-called fundamental colors be arranged in a circle and each blended into the other by admixtures of



THE COLOR CHART

CENTER: *Spectrum Primaries*—Red, Green, Violet.

*Secondaries*—Yellow, Blue, Crimson.

*Intermediate Hues*—Orange, Yellow-green, Blue-green, Blue-violet, Purple, Scarlet.

*Complementary Colors*—Red and Blue; Orange and Blue-violet; Yellow and Violet; Yellow-green and Purple; Green and Crimson; Blue-green and Scarlet.



the colors in definite proportions, the colors intermediate between the colors in their full intensity are termed hues. Comparatively few plants produce flowers in the full spectrum colors, therefore in the arrangement of flowers, one deals more frequently with hues or tones of a color. To each of these hues Ridgway has given a definite name, as, for example, beginning with spectrum red, the hues are scarlet-red or orange-red, scarlet or orange, orange-red, grenadine-red or red-orange, flame scarlet or orange-red, orange, orange-chrome or orange. From orange the hues progress similarly to yellow and then to green-blue and violet.

“Tint.—Any color (pure or broken) weakened by high illumination or (in case of pigments) by admixture of white, or (in the case of dyes or washes) by excess of aqueous or other liquid medium; as, a deep, medium, light, pale or delicate (pallid) tint of red. The term cannot correctly be used in any other sense.” If instead of being mixed with an adjoining color, the pigment of a spectrum color or any of the hues be mixed with white, or if the spectrum color be subjected to bright light, the intensity of the coloring becomes weakened in varying tints according to the amount of white used or the intensity of the illumination. When the spectrum color of red is weakened by 9.5 parts of white, Ridgway calls it Begonia-rose, a deep tint of red. Diminished in intensity by 22.5 parts of white it becomes Eosine-pink; a medium tint of red, and 45 parts of white produces Hermosa-pink, a light tint of red. Similar gradations are made for tints of other hues and each gradation becomes a *tone* of that particular hue.



"Shade.—Any color, (pure or broken) darkened by shadow or (in the case of pigments) by admixture of black; exactly the opposite of tint; as a medium, dark, or very dark (dusky) shade of red."

Shades of a color are the opposite of tints; that is, if black be added to a full spectrum color of a pigment, varying shades of that color will be produced, depending on the amount of black used. Similar shades are produced in spectrum colors by diminished light. If full spectrum-red becomes darkened by 45 parts of black or diminished light, according to Ridgway, it becomes Carmine, a light shade of red; diminished by 76.5 parts of black, it becomes Ox-blood-red, a medium shade of red, and if 87.5 parts of black are used it becomes Victoria lake, a dark shade of red. Similar gradations are made for shades of other hues and each gradation becomes a *tone* of that particular hue.

"Tone.—Each step in a color scale is a tone of that color.\* The term tone cannot, however, be properly applied to a step in the spectrum scale, in which each contiguous pair of the six distinct spectrum or 'fundamental' colors are connected by hues. Hence tone is exclusively applicable to the steps in a scale of a single color or hue, comprising the full color (in the center) and graduated tints and shades leading off therefrom in opposite directions or of neutral gray similarly graduated in tone from the darkest shade to the palest pink."

"Scale.—A linear series of colors showing a gradual transition from one to another, a similar series of tones of one color. The first is a *chromatic scale* (or scale of colors and hues) . . . . .; and second is a *tone scale* . . . . .; the third kind of color scale is represented by adding pro-

\*Milton Bradley—Elementary Color, p 25. Springfield, Mass.

gressive increments of neutral gray to any color. It is not easy to find a suitable name for these scales of reduced or "broken" colors, but they may, for present convenience, be termed *reduced* or *broken scales*." These different scales are fully illustrated by plates in "Color Standards and Nomenclature."

The gradual transition from spectrum-red through the different hues of orange, and so on through the fundamental colors, Ridgway would designate as a *chromatic* scale. If spectrum-red or any of the hues of a color be lightened or darkened by increased illumination or by the addition of white or black to pigments of the color, the gradual change would be spoken of as a *tone* scale. If, however, spectrum-red be diminished by the addition of 32% of neutral gray it becomes Eugenia-red; if diminished by 58% of neutral gray, it becomes Dark vinaceous, and if 77% of neutral gray is used it becomes Livid brown, while 90% of neutral gray produces Purple drab.

Each gradation in color is termed a variation in the *reduced* or *broken color scale*.

"Full Color.—A color corresponding in intensity with its manifestation in the solar spectrum."

"Pure Color.—A color corresponding in purity with (or, in the case of material color, closely approximating to) one of the spectrum colors."

"Broken Color.—Any one of the spectrum colors or hues dulled or reduced in purity by admixture (in any proportion) of neutral gray, or varying relative proportions of both black and white; also produced by admixture of certain spectrum colors, as red with green, orange with blue, yellow with violet, etc. These broken

colors are far more numerous in Nature than the pure spectrum colors, and include the almost infinite variations of brown, russet, citrine, olive, drab, etc. They are often called dull or neutral colors."

Any of the color names designated by Ridgway in the chromatic scale (Scarlet-red, Scarlet and so on), in the tone scale (Begonia-rose, Eosine-pink, Carmine and so on), or in the reduced scale (Eugenia-red, Livid brown and so on) would be designated *broken colors*. Ridgway emphasizes the fact that broken colors are far more numerous in Nature than are the pure spectrum colors; therefore, it is with these colors that the flower artist works most.

"Fundamental Colors.—The six psychologically distinct colors of the solar spectrum: red, orange, yellow, green, blue and violet."

"Primary Colors.—Theoretically, any of the spectrum colors which cannot be made by mixture of two other colors. According to the generally accepted Young-Helmholtz theory, the primary colors are red, green and violet; orange and yellow resulting from a mixture of red and green, and blue from a mixture of green and violet. There is considerable difference of opinion, however, as to this question, and further investigation of the subject seems to be required; at any rate, authorities fail to explain why red may be exactly reproduced (except as to degree of luminosity) by a mixture of orange and violet, exactly as yellow results from a mixture of red and green or blue from green and violet, green being, in fact, the only spectrum color that cannot be made by mixture of other colors.

Regarding primary colors, Jacobs writes: "In these days of technical knowledge and scientific accuracy, it is a wonder that the artist still follows the old law of colors and their complementaries as demonstrated by Newton and Brewster, based on the theory that red, blue, and yellow are primary colors, and green, purple, and orange are secondary. This theory has long since been discarded by scientists and the new theory adopted, as laid down by Young-Helmholtz-Tyndall, is that the primary colors are red, green, and violet. The difference between these two theories is that the Newton-Brewster theory is based on the mixture of pigments and the Young-Hemholtz-Tyndall on the spectrum."

In flowers, the colors are those of the spectrum, so that the primary colors are definitely red, green and violet. Jacobs continues: "Let us see what difference it makes whether we take as our guide the spectrum, or our palette, which to me is only a chemical laboratory from which we make combinations of chemicals to reflect certain colors of the spectrum. Suppose, for example, we are painting a red object. According to the law of the spectrum, the shadow of that object should be toward the blue, because blue in the spectrum is composed of the green and violet rays of light and must be complementary to the third primary, red. According to the laws of pigments, as laid down by Newton-Brewster, the shadows of a red object should be toward the green, because green is composed of yellow and blue pigments, and must be complementary to the third primary, red, as Monet set forth."

"Chroma.—Degree of freedom from white light; purity, intensity or fullness of color."

“Luminosity.—Degree of brightness or clearness. The relative luminosity of the spectrum colors is as follows: Yellow (brightest); orange-yellow; orange; greenish-yellow, yellow-green, and green; orange-red; red and blue (equal); violet-blue, blue-violet, violet.”

“Warm Colors.—The colors nearest the red end of the spectrum or those of longer wave-lengths (red, orange, and yellow, and connecting hues) ‘and combinations in which they predominate.’” As a rule, the warm colors are best adapted for use in reduced light. Any intense color loses its tone and quality to the eye after steadily gazing at it for any considerable time in a strong light, because it quickly fatigues the optic nerve. When the intensity of the coloring is reduced by diminished light or by the use of considerable foliage or by using one of the so-called cool colors in the composition, the effect is more pleasing.

One writer has said: “No small amount of the value of life is its warmth, and this is emphatically true in life of color. The warm shades and tints of color seem to impart light and the dull, cold colors selfishly absorb it. The richness and attractiveness of the reds is due to their warmth of color just as warm-hearted people are general favorites rather than cold-hearted, retiring people. Lavender alone is apt to appear dull and cold. It takes a strong, artistic instinct to discover its value.”

There are not many pure, cold colors in nature. Most cold colors have touches of some warm color, like pink, yellow or red, in markings on the flower petals, on the stamens, pistils, or on the foliage or stems. It is wonderful what transformations these slender lines of warm colors

will produce. Here is a clue to what may be accomplished by a mere penciling of a warm color in a composition of cold colors. A bouquet of lavender Asters or Sweet Peas may appear dainty and ethereal, but it seems to spring into life by the addition of a little rose-pink. Purples are attractive in proportion as they exhibit more red and less blue.

“Cool, or Cold Colors.—The colors nearer the violet end of the spectrum or those of shorter wave-length, especially blue and green-blue. ‘But it is, perhaps, questionable whether green and violet may be termed either warm or cool.’ ” When used in diminished light the cool colors lose in their intensity and become almost valueless. This is especially true when they are used in artificial light. Cool colors therefore require high illumination.

“Complementary.—‘As white light is the sum of all color, if we take from white light a given color, the remaining color is the complement of the given color.’ When any two colors or hues which, when combined in proper proportion on the color-wheel produce, by rotation, neutral gray, these two colors each represent the complementary of the other.” One of the principal requirements in color combinations of flowering material is that harmony shall be produced. Harmony in the scale of flower arrangement is as important as in music. In music discord harasses the ear of the musician; in flower arrangement it annoys the eye of the artist. As has been stated, few flowers reflect the full spectrum colors and the majority of colors with which one works in flower arrangement are broken colors—broken in their intensity either by admixtures with other colors, by light or shade or by admixtures with gray.



There is, therefore, a natural production of varying harmonies which are designated of *analogous*, *complementary* or *contrasted*. To illustrate each of these harmonies, the fundamental colors of red, orange, yellow, green, blue, and violet may be arranged in a circle (see plate facing page 128), or they may be separated by intermediate hues. Those colors which *lie opposite* to each other in this so-called color world are complementary to each other, for each possesses all the elements of color the other lacks, so that if combined the result will be white rather than a color. Thus, we have a complementary harmony which is often most effective in flower arrangement and should be definitely understood by the student of that subject.

Michel Jacobs gives a very comprehensive explanation of how these complementary colors are produced: "To arrive at an understanding of complementaries, let us say that the spectrum is represented by 100, which is divided into three equal parts (red, green, and violet) each represented by  $33\frac{1}{3}\%$  of the whole of the spectrum. Suppose, we take, for example, a full yellow which is composed of all the red rays ( $33\frac{1}{3}\%$ ) and all the green rays ( $33\frac{1}{3}\%$ ), which means that yellow is  $66\frac{2}{3}\%$  of the spectrum. Now, the complementary must be a color that has  $33\frac{1}{3}\%$  of the spectrum to make up the full color. We find this to be violet. But let us take an orange, which is composed of all the red rays ( $33\frac{1}{3}\%$ ) of the spectrum and only  $16\frac{2}{3}\%$  of the green rays, which together would be  $50\%$  of the spectrum. To find the complementary we must make up the  $100\%$  by taking all the violet rays ( $33\frac{1}{3}\%$ ) and  $16\frac{2}{3}\%$  of the green rays, making a blue, which is  $50\%$  of the spectrum. The blue

would be a violet-blue or ultramarine, so that ultramarine is complementary to orange, formed of all the red rays and  $16\frac{2}{3}\%$  green rays, making the full spectrum or 100%."

"This applies to the light of the sun; but it must be understood that other light has not the same even proportion of colored rays. In fact, some lights have very little violet rays, such, for example, as ordinary gaslight, which fails to show a true blue on account of its having more of the green and red rays and only 8% of the violet rays."

"The complementaries of the spectrum according to all modern scientists are as follows:

Red is complementary to blue (not to green as in pigments).

Crimson is to green (not to yellow-green).

Violet to yellow (not to orange)."

Any colors, hues, shades or tints which lie adjacent to each other present no strong contrasts; therefore, they harmonize by analogy, but when there is a decided difference between colors, hues, shades and tints, the analogy is lost and lack of harmony or discord is produced. Harmony is not restored until a color is used which is far enough around the circle of the color world to reach the complementary color.

When white or light tints of any colors are used in flower combinations, the contrasts become more pronounced. Such combinations are often pleasing because the value of a color is often emphasized and increased by such contrast. Such combinations are often termed contrasted harmonies. Examples of such harmonies would be deep blue and white Sweet Peas or light pink Sweet Peas

and Forget-me-nots. All colors are harmonized by the use of white or neutral tones, and the nearer the colors of the flowers correspond to those colors having a high percentage of gray, the less will be the danger of lack of harmony in the combinations.

“Constants of Color.—The constants of color are numbers which measure (1) the wave length, (2) the chroma, and (3) the luminosity.”

In addition to the terms defined there are many others, for which the reader is referred to the chapter on “Color Definitions,” on pages 23-30 of Milton Bradley’s excellent and most useful book, “Elementary Color.”

With these definitions clearly in mind, the student of flower arrangement is prepared to make a critical analysis of any combination of plant material.

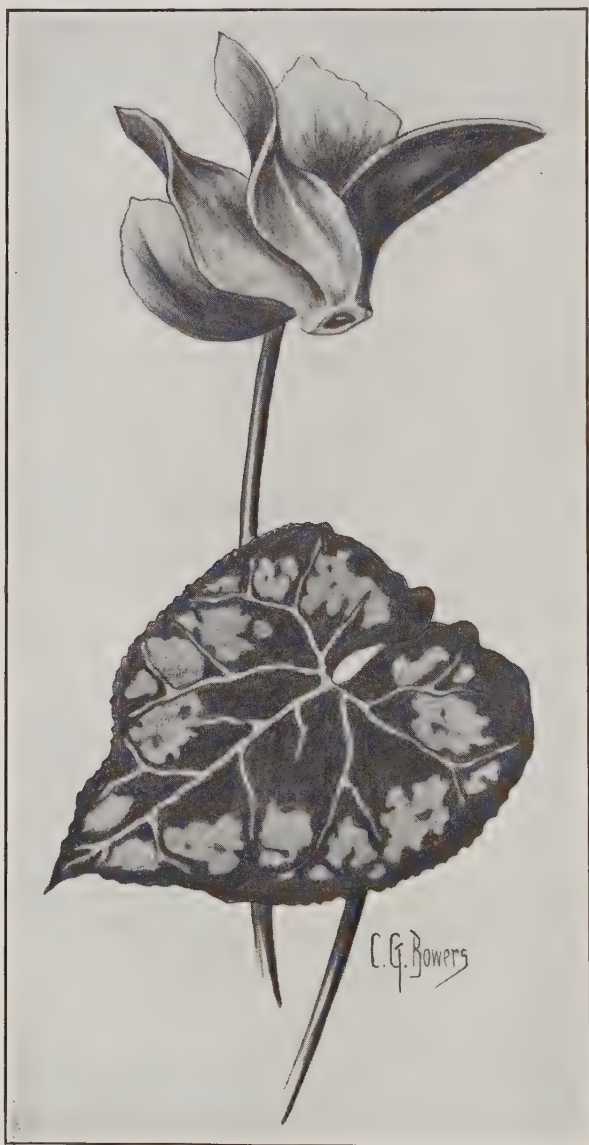
It will be interesting to note that when there is an abundance of flowering material in the garden, there are certain color combinations which are discordant. Each species in itself may be attractive or when combined with certain hues or tones, the whole falls into accord, and the result is pleasing. It is only by a critical analysis of the color factors that discordant notes can be eliminated in the grouping of species in the flower garden.

## CHAPTER VII

### DESIGN AS A FACTOR IN FLOWER ARRANGEMENT; COLOR HARMONIES

In all floral decorations it is easier to arrange material if but one species is used; monotony, however, is avoided and the composition is more interesting if combinations of two or more species are made. In such combinations there must of necessity be variations in both form and color. The beauty of the composition is enhanced or decreased, depending upon the selection made of the varying types of flowers and foliage. Variations in forms are most generally those of contrast, for it is very difficult to find in flowering material, two forms in different species which are analogous. The Compositæ, such as the Daisies, Asters, Calendulas and single Chrysanthemums, furnishes many varieties similar in form. The Leguminosæ, also, has harmonizing forms. Often the contrast in the forms of the flowers, or in the form of the flower from that of the leaf, increases the effectiveness of both.

One writer has said that the leaf and flower of the Cyclamen is a most excellent illustration of correct design. (See page 140.) The contrast between the form of the leaf and the form of the flower is so pronounced that



A study of design in the leaf and flower of *Cyclamen persicum*

value is added to each. This illustrates the value of 'harmony of contrast.' The outline of the leaf is striking. It illustrates the principle of gradation, for the curve increases gradually and at a certain ordered rate from the nearly straight point to the full, rounded base. The curve on each side of the leaf is uniform and symmetrical in character like the outline of a Greek vase. This gives shape balance. A study of the markings of the leaf reveals much of interest. The surface is decorated with a number of light spots, distributed regularly over it. Looking at it critically we find that the spots are very much alike in shape (shape harmony). If they were not, each spot would require special attention and the leaf would become uninteresting because of the confusion. The repetition of the spots in an orderly way from the smaller spots near the tip to the gradually enlarged spots at the base gives an appearance of restfulness and unity to the design (measure rhythm). There is also variation in the intensity of the coloring (tone rhythm). Variety is introduced which relieves monotony, yet in no haphazard way. Much of the value of artistic flower arrangement comes from the art of so balancing our work that it never bores because of its monotony or confusion. When one studies the veining of the leaf it is found that there is an excellent illustration of the principle of radiation of line. One vein radiates beautifully from another, beginning at the prominent midrib and ending in delicate linings at the margin.

In all flower arrangements we should have color harmony. This may be harmony of contrast, complementary harmony, harmony of analogy, or dominant harmony.



The most pronounced harmony of contrast is illustrated when one of the so-called fundamental colors—red, orange, yellow, green, blue or violet—is combined with a neutral color such as gray, black or white. A vase of Hadley and White Killarney Roses would represent such a harmony. These varieties are so similar in their shape, the composition is more interesting than if flowers of different species were combined as, for example, Hadley Roses and Paperwhite Narcissi.

Complementary harmonies are less pronounced in their differences. The definition of complementary colors as given in Chapter VI, states that any two colors which by their union produce white, constitute a complementary harmony. The colors most frequently named as complementary are: red and blue, orange and blue, yellow and violet, green-yellow and purple, green and crimson. Thus an arrangement of blue annual Larkspur, *Delphinium ajacis*, and orange Calendulas would produce such a complementary harmony. Here, however, there are differences of form, but the composition does not lose in interest because of this.

According to Michel Jacobs: "The greatest contrast in color is obtained by arranging complementaries in juxtaposition. If we put a red object next to its complementary blue, the effect on our eye will be to make both colors appear more brilliant, and if one of the colors is slightly neutralized, it will make the other color still more brilliant. As can readily be seen, if this combination of only two colors holds good, how much more brilliancy can be obtained by arranging two colors and their complementaries together; and still more by three and their

complementaries; and yet further, fours and fours; fives and fives; but to use all twelve colors of the spectrum chart would give a sensation of white to the eye."

In discussing the art of color as applied to cut flowers, Jacobs says: "As cut flowers are more personal than are large masses growing in the garden, it is well to remember not to make the combination too violent."

For vases of flowers one can make the combination of complementaries, such as four adjacent colors with two complementaries or five colors with one complementary. In his study of Color Harmonies,\* Ward states: "A knowledge of the composition and appearance of those colors which afford the greatest contrast to each other is of the utmost importance to the artist and to those engaged in artistic trades. Schemes of color composition that very often appear dull and heavy, or poor and insipid, might be greatly enlivened by some touches of a contrasting or complementary color, to brighten and to bring out the full value of the other colors of the composition."

There are, however, some ways in which we can improve the accordance of any pair of deeply contrasting colors so as to bring them into a more harmonious relationship, namely by greatly increasing the illumination of the complementary pairs, by adding white or some lighter tones of their own hues that would impart equivalent light to them or, on the other hand, by decreasing the illumination or by adding black or its equivalent to each color, in order to obtain darker shades of each complementary. A third series of complementary colors in broken tones may be obtained by a mixture of black and white or gray added to any pair of complementaries.

\*"Color Harmony and Contrast," Ward, Chapman and Hall, London, Eng.

Any color, in fact, that presents a harsh and unpleasant appearance due to its excessive brilliancy or intensity in a color arrangement, may be brought in accordance with the scheme by lightening it, or more successfully by darkening it, thus modifying to some extent, but without absolutely destroying its hue.

"Contrast of color is due to the modifications in the appearance of colors that are caused by the differences in hue, brightness and purity of adjacent or contiguous color."

Quoting again from Ward: "The eye is the proper judge of color harmonies which are the results obtained by the exercise of the judgment and feeling of the artist or decorator, and not by the strict observance of any rigid and meaningless rules relating to the theory of 'Chromatic equivalents.' "

"If any two colors differing in hue, are placed together, their difference will be increased and each of the colors will be slightly tinged as if mixed with the complementary of the other."

Dominant and analogous harmonies are combinations which more nearly approach each other in the spectrum scale. In his excellent and most artistic book on "The Flower Beautiful,"\* Clarence Moores Weed describes these harmonies thus: "According to the most approved principles of color relation, the idea of harmony in color implies a common element. Thus, in what is often called a dominant harmony, different tones of the same color are placed together, such as the arrangement of a light tint of blue with a dark shade of blue. Such harmonies are easily made with many flowers, especially Sweet Peas,

\*"The Flower Beautiful," Clarence Moores Weed. Houghton, Mifflin Co., Boston and New York.

Asters, Poppies and Marigolds. Somewhat similar to the dominant harmony is the analogous harmony. This is made when tones from neighboring colors on the spectrum are placed near together." The example of analogous harmony given by Professor Weed is that of red-violet Comet Asters combined with violet-red varieties of the same species.

Vivid red, yellow or blue colors are always difficult to harmonize. Often, however, it is necessary to use these colors in a so-called color scheme. The colors of the Rotary Club, for example, are blue and yellow, and are often used in decorations for that organization. In the use of such brilliant colors, care should be taken to use one in a much greater proportion either as to numbers or intensity of coloring. If the two colors are used in nearly the same proportion, each color will appear to be striving for the mastery and the decorative effect will not be so agreeable. One or the other of the colors must be distinctly dominant, if there is to be a correct sense of proportion and color balance. Ward says: "One color, either in area or intensity, ought to be in excess of any other color in a good composition; this will give piquancy and character to the whole arrangement." The same principle should be observed where three or more colors are used in the composition. This is, in a way, a similar principle to that discussed under decorative effects for halls and living rooms, in that there should be in every decoration a "point of emphasis."

Successful decorators have a natural ability to select harmonious colors in the proper proportion. There can be no hard and fast rules for selection, especially in flower

arrangements. It must be made a subject of study and each decorator should try different color combinations in varying proportions and intensities to determine which are the most pleasing.

Every student of color should have, for a study of harmonious combination, a set of color slips such as may be obtained from the Milton Bradley Co., Springfield, Mass. These may be cut in strips and various combinations made, so that pleasing groups of colors may be demonstrated.

In "Color Harmony and Contrast,"\* Ward gives the following table of agreeable contrasts:

1. Heliotrope and light amber.
2. Violet and amber.
3. Violet and light yellowish pink.
4. Ultramarine and dark yellow-green.
5. Gray-blue and light golden ochre.
6. Plum-purple and orange amber.
7. Plum-violet and sage-green.
8. Brownish yellow and deep, warm green.
9. Dull orange and slate blue.
10. Dull indigo and dull orange.
11. Slate blue and grayish-yellow-green.
12. Claret and buff.
13. Deep blue and yellowish pink.
14. Chocolate and pea-green.
15. Maroon and warm green.
16. Black and bronze-yellow-green.
17. Deep red and medium gray.
18. Venetian red and gray-yellow-green.
19. Coral-red and turquoise.
20. Chamois and lavender.
21. Deep crimson and yellowish-green.
22. Deep golden yellow and sea-green.

\*"Color Harmony and Contrast," Ward, Chapman & Hall, London, England.

23. Golden brown and olive green.
24. Pale turquoise and pale orange.
25. Deep blue and yellowish green.
26. Indigo and light olive green.

Ward suggests the following groups of three color or "triads" as affording agreeable combinations:

- |  |  |
|--|--|
| 1. Red<br>Yellow or Gold<br>Blue                                   | 9. Gray-blue<br>Amber<br>Greenish gold               |
| 2. Blue, medium<br>Turquoise<br>Orange-yellow                      | 10. Violet<br>Orange-yellow<br>Green                 |
| 3. Olive-green<br>Blue, dark<br>Amber, deep                        | 11. Ruby-red<br>Blue-green<br>Greenish-gold          |
| 4. Orange<br>Gray-blue<br>Cream color                              | 12. Scarlet<br>Olive-green<br>Violet-blue            |
| 5. Orange-red<br>Blue-green, dark<br>Yellowish-green, dark         | 13. Purple<br>Yellow<br>Gray-green                   |
| 6. Crimson, deep<br>Stone color, dark<br>Greenish-yellow, darkened | 14. Lavender<br>Orange, dull<br>Yellow-green         |
| 7. Crimson, deep<br>Leather color, light<br>Blue, medium           | 15. Venetian red, dark<br>Chamois, deep<br>Sea-green |
| 8. Purple<br>Pale orange<br>Green-blue                             | 16. Indigo<br>Orange-red<br>Greenish-yellow, deep    |



- |  |   |
|--|---|
| 17. Leaf green<br>Orange, pale<br>Pink, pale | 18. Coral red<br>Ultramarine<br>Orange, amber |
|--|---|

Groups of four colors or tetrads suggested by Ward are:

- |   |  |
|---|--|
| 1. Red<br>Chamois-yellow<br>Gray-green<br>Bluish-green            | 7. Gray, dark<br>Red<br>Sea-green<br>Greenish-yellow               |
| 2. Blue<br>Red<br>Violet, medium<br>Gold                          | 8. Indigo<br>Citrine, yellow<br>Gray-blue<br>Olive, warm           |
| 3. Crimson<br>Gray-green<br>Pink, (grayish)<br>Straw color, deep  | 9. Pea green<br>Slate blue<br>Venetian red<br>Pale orange, grayish |
| 4. Maroon<br>Olive-green<br>Pale olive<br>Sea-green               | 10. Lemon-gold<br>Turquoise<br>Venetian-red<br>Blue-green          |
| 5. Blue<br>Gold<br>Blue-green<br>Amber, dark                      | 11. Orange, pale<br>Blue, dark<br>Turquoise<br>Warm white          |
| 6. Violet-purple<br>Amber-red<br>Ultramarine<br>Olive-green, dark | 12. Ultramarine<br>Jasper-red<br>Dull-gold<br>Blue-green           |

The student of flower arrangement soon becomes expert in combining material varied both in form and color. The amateur will probably get more interesting results if colored flowers are combined with white. Often, how-

ever, certain color schemes are desired and the following are suggested:

*Dyads*

1. *Coreopsis tinctoria*—Orange-yellow.  
*Coreopsis tinctoria*—Claret-brown.
2. *Coreopsis lanceolata*—Lemon-chrome.  
*Delphinium chinensis*—Ultramarine-blue.
3. *Phlox drummondii*—Carmine.  
*Phlox drummondii*—Rose-pink.
4. *Coreopsis lanceolata*—Lemon-chrome.  
*Antirrhinum majus*, variety *Defiance*—Ochraceous-orange.
5. *Anthemis tinctoria*—Strontian-yellow.  
*Delphinium chinensis*—Ultramarine-blue.
6. *Monarda fistulosa*—Hortense-violet.  
*Penstemon barbatus*, variety *Torreyi*—Red.
7. *Phlox drummondii*—Buff.  
*Dianthus chinensis*—Crimson.
8. *Tulipa gesneriana*, variety *rosea*—Deep rose.  
*Myosotis*, Sutton's Royal Blue—Indigo-blue.
9. *Narcissus* Orange *Phœnix*—Cadmium-yellow to lemon-chrome.  
*Scilla sibirica*—Indigo-blue.
10. *Lythrum superbum*—Phlox-purple.  
*Antirrhinum majus*—Pale lemon-yellow.
11. *Salpiglossis sinuata*—Maroon.  
*Salpiglossis sinuata*—Cadmium-yellow.
12. *Cosmos bipinnatus*—Mallow-pink.  
*Limonium* (*Statice*) *bonduelli*—Pale lemon-yellow.

*Triads*

1. *Coreopsis tinctoria*—Orange-yellow.  
*Coreopsis tinctoria*—Claret-brown.  
*Delphinium chinensis*—Ultramarine-blue.

2. *Phlox drummondii*—Buff.  
*Dianthus chinensis*—Carmine.  
*Campanula carpatica*—Blue-violet.
3. *Coreopsis lanceolata*—Lemon-chrome.  
*Veronica longifolia*—Gentian-blue.  
*Phlox drummondii*—Rose.
4. *Delphinium chinensis*—Ultramarine-blue.  
*Eryngium amethystinum*—Silver gray-blue.  
Foliage of *Eryngium amethystinum*—Deep glaucous-gray.
5. *Antirrhinum majus*, variety *Defiance*—Ochraceous-orange.  
*Antirrhinum majus*, variety *Nelrose*—Eosine-pink.  
*Campanula carpatica*—Blue-violet.
6. *Anthemis tinctoria*—Strontian-yellow.  
*Campanula carpatica*—Blue-violet.  
*Eryngium amethystinum*—Silvery gray-blue.
7. *Phlox drummondii*—Rose-pink.  
*Verbena hybrida*—Maroon.  
*Delphinium chinensis*—Ultramarine-blue.
8. Shasta Daisies—White, yellow center.  
*Echinacea purpurea*—Indian Lake.  
*Coreopsis lanceolata*—Lemon-chrome.
9. *Helianthus divaricatus*—Light-cadmium.  
*Echinacea purpurea*—Indian Lake.  
*Echinops ritro*—Gray-blue.

#### *Tetrads*

1. *Hosta (Funkia) undulata*—Pale Hortense-blue  
*Gypsophila perfoliata*—Hermosa-pink.  
*Platycodon grandiflora*—Violet-ultramarine.  
*Phlox drummondii*—Carmine.

2. *Helianthus divaricatus*—Light cadmium.  
*Echinacea purpurea*—Indian Lake.  
*Echinops ritro*—Gray-blue.  
*Eryngium amethystinum*—Silvery gray-blue.
3. *Cosmos bipinnatus*, variety Lady Lenox—Mallow-pink.  
Shasta Daisies—White with lemon-yellow center.  
*Coreopsis lanceolata*—Lemon-chrome.  
*Gypsophila perfoliata*—Hermosa-pink.

In each group some tone of green may be used. The particular tone for each combination may be suggested by the natural foliage of some member of the group, for often the interest in a composition is heightened by selecting just the right color of foliage.

In the use of both flowers and foliage it must be remembered that the texture of the petals or leaves influences the color effect to a marked degree. Some are smooth and shining, reflecting the light, and thus appearing brighter and with a greater degree of luminosity. When the petals or leaves are velvety, quite a different intensity is produced, even if the colors, in respect to the spectrum scale, are similar to the smooth ones. The use of flowers of a velvety texture, especially for vase arrangements or table decorations, if used in natural light, are very rich and pleasing; under artificial light they are less so.

Students of color effects in flower arrangement will find the Taylor Color Harmony Chart\* very helpful in creating distinctive combinations. The Taylor System of Color Harmony is a visible method of combining colors easily and correctly. It was named for Henry

\*Taylor System of Color Harmony, Inc., 425 Fifth Ave., New York City.

Fitch Taylor, its originator, and one of America's well-known artists. With the use of the chart its publishers have determined and printed the following lists which may be helpful:

**RED** (pink, rose, mahogany, garnet, maroon, etc., belong to the family of red).—*Amaryllis*, *Anemone*, *Arbutus* (*Epigæa*), *Balsam* (*Impatiens*), *Calceolaria*, *Camellia*, *Cineraria*, *Cockscomb*, *Cyclamen*, *Gaillardia*, *Geranium*, *Transvaal Daisy* (*Gerbera*), *Heather* (*Erica*), *Hyacinth*, *Lantana*, *Laurel* (*Kalmia*), *Lupine*, *Poppy*, *Rose*, *Schizanthus*, *Stock*, *Sweet Pea*, *Tulip*.

**RED-ORANGE** (salmon, peach, scarlet, belong to the family of red-orange).—*Amaryllis*, *Cyclamen*, colored *Freesia* (*Freesia hybrida*), *Geranium*, *Gerbera*, *Gladiolus*, *Impatiens*, *Lupine*, *Pansy*, *Poppy*, *Rose*, *Snapdragon*, *Stock*, *Tritoma*, *Tulip*.

**ORANGE**.—*Calendula*, *Gerbera*, *Gladiolus*, *Iris*, *Lantana*, *Lily*, *Tritoma*, *Marigold*, *Nasturtium*, *Snapdragon*.

**ORANGE-YELLOW**.—*Calendula*, *Daffodil*, *Iris*, *Jonquil*, *Lily*, *Nasturtium*, *Rose*, *Schizanthus*, *Tritoma*, *Tulip*.

**YELLOW**.—*Calendula*, *Calceolaria*, *Carnation*, *Freesia*, *Gaillardia*, *Gerbera*, *Gladiolus*, *Hyacinth*, *Iris*, *Lily*, *Lupine*, *Nasturtium*, *Orchid* (*Oncidium*), *Pansy*, *Primrose*, *Polyanthus* (*Primula*), *Rose*, *Schizanthus*, *Snapdragon*, *Stock*, *Sweet Pea*, *Tansy*, *Tulip*.

**YELLOW-GREEN**.—*Mignonette*, *Orchid* (*Cymbidium*).

**GREEN**.—No color problem.

**GREEN-BLUE** (*Turquoise*).—*Browallia*, *Forget-me-not*.

**BLUE**.—*Ageratum*, *Bluebell* (*Campanula*), *Cineraria*,

Forget-me-not, Hyacinth, Hydrangea, Iris, Larkspur, Lobelia, Lupine, Polyanthus, Poppy, Stock, Tulip.

BLUE-VIOLET.—Anemone, Bluebell (*Campanula*), Gentian, Heliotrope, Hyacinth, Iris, Larkspur, Periwinkle.

VIOLET.—Sweet Pea, Anemone, Cineraria, Cyclamen, Gerbera, Heather (*Erica*), Hyacinth, Hydrangea, Iris, Lupine, Pansy, Polyanthus, Poppy, Primrose, Schizanthus, Stock, Sweet Pea, Trillium, Violet.

VIOLET-RED (Magenta).—Anemone, Azalea, Begonia, Cineraria, Cyclamen, Gerbera, Gladiolus, Heather, Hydrangea, Orchid (*Cattleya*), Pansy, Petunia, American Beauty Rose, Rambler Rose, Schizanthus, Stock, Sweet Pea, Tritoma, Tulip.

The use of colors for different degrees of illumination should be studied carefully. Some species seem adapted especially for the darker corners of the living room, and if placed in strong light or in artificial light, their value is diminished. Blue and purple should be avoided for evening decorations, as pale blue loses in its intensity under artificial light and dark blue becomes almost black. I once had occasion to decorate for an evening banquet where it was requested that the color scheme be the colors of the organization, pale blue and pink, and that Forget-me-nots be used. The request was complied with, but the effect was not pleasing, for in the artificial light, the blue of the Forget-me-nots became indiscernible. If deep blue Cinerarias be used as a hall decoration for an evening function, they are not noticed in the artificial light because of their increased somberness. Yellow also loses in intensity but this is often an advantage, for many of the deeper shades lose their harshness and blend well



with the general scheme of the decoration. Many varieties of *Helianthus* have fine, decorative value because of their large size, but they are somewhat coarse for small rooms and particularly intense in their colorings. Under artificial light and in a large hall they are beautiful. Pink, especially the deeper shades, also rose and red colorings, are attractive for evening color schemes.

One of the principal factors to be observed in successful decoration is that "the setting has to do with the value of the composition." As has been stated, certain combinations and species are most effective in the high lights of the window, while others lose their value when so placed. There are certain backgrounds which increase the intensity of the coloration and others which reduce it. One should study carefully the location which will bring out best all the value of the flower arrangement. The effect of adjacent draperies or other interior decorations should also be studied. I have been called upon frequently to decorate a stage where the curtains are deep red. In themselves they are very rich and effective as the wall decorations are a gray notan of high value with trimmings of gold, but the colors of plant material which should be used with such a setting is limited and the selection of the color scheme requires careful study. A reception room decorated in blue and gold presents quite another problem, as does one with old-rose draperies.

Ward in "Color Harmony and Contrast" states that the following relations exist when certain backgrounds are used for different colors. The plant material listed in the left column may be used to note the relations.

*Alphonse Ric-* 1. Red.—Red on a white ground appears  
*ard Geraniums* darker, purer, and more intense.

2. Red on a pale gray becomes brighter but less intense.
3. Red on dark gray brighter still but loses in saturation.
4. Red on black, very bright and luminous, as if yellow were added to it; the combination of red with all the above grounds is very good.

*Genistas*

5. Yellow.—Yellow on white ground, slightly dull, having a tinge of greenish-brown, is deep in tone, but loses much in brightness; the combination is good.
6. Yellow on light gray is improved in brightness, the cold tone of the gray gives the yellow a warmer appearance.
7. Yellow on dark gray is brighter still and the combination of the above two is excellent.
8. Yellow on black becomes very brilliant and rich, but paler and offers a stronger contrast than any color with black; this is partly accounted for by the black becoming deeper in hue, by having a tinge of blue, the complementary of yellow, added to it; the combination is very pleasing.

*Asparagus plumosus*

9. Green.—Green on white is more saturated and deepened in tone; it accords well with white.
10. Green on light gray tends to become slightly yellowish, but is of a deep tone.
11. Green on dark gray becomes brighter but the gray appears slightly reddish.

12. Green on black is much paler, but brighter; the black is degraded as it acquires, by contrast with green, a rusty appearance.

*Delphiniums* 13. Blue.—Blue on white becomes dark and rich; if anything it inclines more to violet than to green; the combination is good.

14. Blue on light gray is slightly more luminous, but the gray by contrast has a dull, yellowish tint; the combination is fairly good.

15. Blue on dark gray is brighter, but the gray is more of a rusty hue.

16. Blue on black is more luminous, but the black by contrast is inclined to olive; light blues on black appear very much lighter, and dull blues appear more intense in hue; the combination is not good.

*Foliage of Carnations or* 17. Blue-green.—Blue-green on white is darker and greener in hue, it accords well with white.

*Eringium amethystinum* 18. Blue-green on light gray is slightly dull in hue; the combination is not so good as on white, especially when both are nearly equal in strength of tone.

19. Blue-green on dark gray becomes more bluish and brighter and the combination is improved.

20. Blue-green on black is very luminous and inclines to blue; the combination is cold.

*Calendulas* 21. Orange.—Orange on a white ground becomes darker and redder; in the case of pale orange and white, the former appears more intense in hue and the combination is good.

22. Orange on light gray appears more yellow and consequently lighter.

23. Orange on dark gray becomes still yellower and brighter, and is a good combination.

- English  
Violets*
24. Orange on black becomes very luminous and in combination is very harmonious.
25. Violet.—Violet on a white ground becomes very deep by contrast; medium and light tints of violet give good combinations with white.
26. Violet on light gray becomes lighter and is more purplish; the combination is pleasant.
27. Violet on dark gray is lighter still, and inclines still more to purple.
28. Violet on black does not give much contrast, tones of both are more equalized, but the violet inclines to purple.
- Petunias  
or  
Cinerarias*
29. Purple.—Purple on white becomes darker and inclines strongly to violet; light tints of purple afford good combinations with white.
30. Purple on light gray becomes brighter, the combination is good, the gray tends to sage-green.
31. Purple on dark gray, the gray becomes slightly greenish; the combination is fairly good.
32. Purple on black, the black loses its intensity; the combination is not good when the colors are used alone, but if in the case of purple and black, and also violet and black, small quantities of pure yellow or orange were introduced, the arrangement would be excellent.

In the table just given, modification of colors in contrast with white, gray and black were used. If the student of flower arrangement will place each combination against colored backgrounds, quite varied results will be noticed. The texture of the material used will also vary the color effects. All of these factors must be studied in placing flowers in the home if one is to obtain the most artistic effects.

## CHAPTER VIII

### CHURCH, HALL OR RECEPTION ROOM DECORATIONS

The purpose of all ornamentation is to add interest. A church, hall or reception room decoration is to relieve the bareness of the interior and add a spirit of cheerfulness to the occasion. Flowering and foliage plants furnish an attractive setting to public functions which can be obtained in no other way.

One of the first considerations in any decorative work is the comfort and pleasure of the principals of the occasion. Interest will not be added if the entertainers or the audience are rendered uncomfortable in any way. The plants should be arranged so as not to interfere with the freedom of movement or the stage presence of the artists. The choice of flowering material should be considered with great care. Some vocal soloists believe that the quality of tone is affected by flowering plants of strong perfume, especially Easter Lilies. One noted pianist refused to make his appearance on the stage until all the ferns banked near the piano had been removed. Tones radiate from all parts of the piano, even from beneath, and anything which would interfere with the purity of tone would, of course, be objectionable. An orchestra dislikes to be crowded behind a screen of palms or other



#### WEDDING DECORATION

The pulpits on either side of the altar are banked with palms, ferns and Melior Begonias. The choir rail at left is covered with Southern Smilax with sprays of Mme. Butterfly Roses attached. The center is roped with Smilax, caught at the pews with sprays of Mme. Butterfly Roses tied with white satin ribbon. Candles furnish the only illumination for the ceremony



plants where foliage interferes with the freedom of movement.

It is equally important that nothing interfere with the pleasure of the audience. When one has paid a good price for a seat, he does not like to have his view of the performer shut off by plant material. For this reason it is necessary to consider the effect of the decoration from all points of the hall. Ferns, no matter how low, should not be arranged at the front of the stage if they will in any way interfere with the view of those in the front seats. Groupings of plants and flowers at the side of the stage should be placed back far enough so as not to screen the artists from the audience at the extreme right or left of the hall. If the decoration be in a church, or for a lecture platform, the speaker dislikes to have any plant material on the desk to interfere with his freedom of movement.

A second principle to be considered is that of appropriateness. There are times when the occasion demands but little in the way of plant material. When the permanent interior decorations are rich and elaborate, additional decorative effects with plant material seem to detract rather than add to the interest. I have in mind a chapel with rich, stained glass windows, wall decorations of inlaid mosaic and ceiling with elaborate frescoing. Additional decorations have to be selected most carefully, both as to amount and color. A few large, finely shaped palms add dignity to the interior and small groups of Easter Lilies give a richness to the setting. Large masses of palms, or the use of many species of flowers, cheapens the effect. Such an interior is illustrated on page 162. The illustration portrays an Easter decoration where



TRIADS: VERBENAS AND GARDEN BALSAMS IN LOW GLASS BOWL

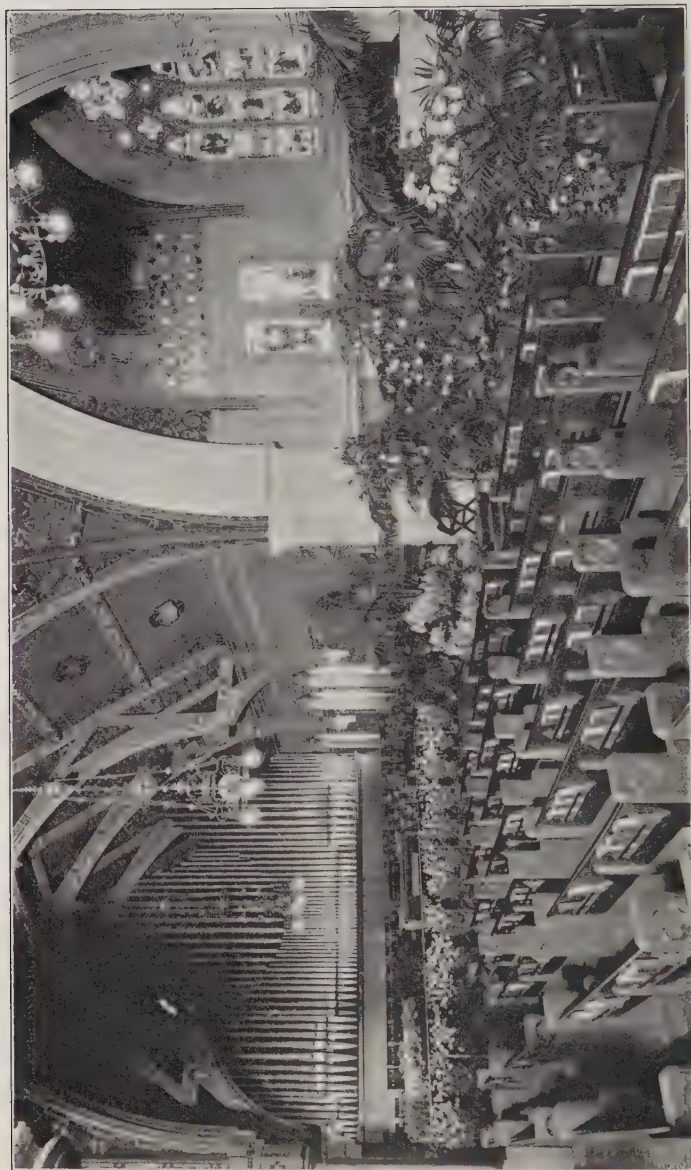
Dominant measure, Verbenas; secondary, Balsams.

Colors: Verbenas—dark bluish violet and deep rose variegated with white; foliage, Artemesia-green. Balsams—Flesh-pink; foliage, dark green.



Marguerites were banked about the choir rail. Genistas with their fine, yellow flowers, have also been used around this rail in other decorations with pleasing effect. The reading desk at the right of the choir rail is unsightly and not at all in keeping with the other interior furnishings. This was hidden by a bank of small palms and ferns, together with large potted plants of white and light pink *Schizanthus*, the Butterflyflower. A tall palm between the choir rail and the reading desk gave the measure balance necessary for a pleasing design in the whole decoration.

In arranging the palms in the center of the chapel the taller ones were banked in the center and the height was gradually diminished to the right and left. This gave the desired "sky line." All the palms and foliage plants were arranged before the flowering plants. Easter Lilies were grouped in large numbers in the center, forming the "point of emphasis" so necessary in all effective design. It was necessary that the palms for the background of the Lilies be used in sufficient numbers to serve as a dense screen, otherwise much of the value of the Lilies would have been lost because of the strong light which entered from the windows in the rear of the group. White or yellow flowers, like Lilies, Marguerites or Genistas, are always most effective against a dark background or in subdued light. In front of the high, white marble pulpit was a bank of pink Hydrangeas. Tausendschön Roses and Pink Begonias might have been used here with equal effectiveness. The pulpit was so rich in its own decorations that it was but partly hidden.



The choir rail was banked with Marguerites; a bank of Easter Lilies in front of the main aisle furnished the "point of emphasis;" banks of Schizanthus and Hydrangeas in front of the reading desk and pulpit were secondary; Palms furnished the background



Arranging the different species of flowering plants in groups gave greater measure values than if they had been scattered throughout the whole decoration. Each plant, however, was carefully spaced so that its full value was obtained.

On the other hand, a bare interior with no wall decorations, may be transformed into a bower of beauty by the use of carefully selected material. If evergreen trees are abundant, one or two large Cedars, a few Hemlocks, Pines or Spruces give an appropriate setting which cannot be excelled by tropical foliage from the greenhouses. Personally I care little for heavy festoons of Laurel or Ground Pine. Large branches of evergreens, or even branches freshly gathered from deciduous trees, especially those with the Fall coloring, give more natural effects. There are, however, occasions when the festooning is very effective.

Palms or tropical ferns have much decorative value in large halls and in churches where the permanent decorations are rich and costly. Also, for such decorations, large sprays of the so-called Southern Smilax (*Smilax laurifolia*) are most effective. The Smilax comes from various sections of the Southern States and can be purchased from any local florist, provided the order is placed early enough so the material can be shipped while fresh.

Southern Smilax is very effective to use as a background for the decorations of a home wedding. Such a decoration is illustrated on page 164. Around the bay window at the end of the living room, a simple white lattice was built and on this the vines were arranged in a naturalistic manner. Behind the lattice the whole of the





Decorations for a home wedding. See page 163

bay window was covered with the Smilax which hid a high pedestal on which was a large vase filled with water. Afterwards Callas were inserted in the vase. Easter Lilies would have been more effective had they been obtainable. The Callas were arranged high enough so they were not hidden by the bridal party. Tall, white candlesticks made of three-inch boards with a strip of three-inch material with holes bored to receive the candles was nailed across the top and white candles, graded from fourteen inches for the center candle to eight inches for the ends, furnished light for the ceremony. Smilax from the greenhouses, *Asparagus asparagoides*, was twined about the candlesticks but the Southern Smilax could have been used. Tall palms and ferns were banked about the candlesticks and low palms and ferns were arranged in the center of the bay window. On either side and a little to the front, were two white pedestals on which were large plants of pink Begonias, *Begonia socotrana* var. *Melior*. Easter Lilies could also have been used with beautiful effect, but it was the wish of the bride to have some color introduced into the decoration, and the Begonias were therefore used as a decorative element throughout the other rooms. All flower pots were covered with hemlock. White ribbons formed the aisle through which the bridal party approached the altar.

In the hall, Southern Smilax festooned the stair rail, and on either side of the base of the stairs was a candlestick similar to those used near the altar. The whole decoration was simple, yet very effective, and could be arranged easily by an amateur.

Another principle to be studied carefully is that of proportion, first between the size of the room and of the decoration, and then of the size of the individual flowers used. Large churches and halls demand that the whole decorative scheme be on an elaborate scale. On the other hand, a small hall is frequently overdecorated. If the room be a large one, a cheap effect is produced if too little decorative material is used; in such an instance it is better to attempt no decorative work than to have it appear unfinished. A picture is to be produced and the effect is not pleasing if there is not sufficient plant growth to furnish pleasing proportions.

The size of the material used is also important. For a large hall, tall palms and flowers of large size are absolutely necessary. If tropical foliage is not used, the native material should be of large size. An auditorium that will seat two thousand people demands that the largest flowers obtainable be used. Large-flowered Chrysanthemums, Lilies, Peonies, Poinsettias or showy potted plants like Genistas, Cinerarias or pans of Tulips, Narcissi or Hyacinths make the best effect. Even with the use of these large-flowering plants, one is surprised at their minute appearance from the rear of the room. Often it is necessary to mass a number of individual flowers that the desired effect may be obtained. Baskets of flowering plants may be made up which give larger effects and bring the whole decoration into proportion with the size of the room.

A decoration of a large hall is illustrated on page 167. As the picture portrays, the stage is very large, and when a soloist only is on the program, it presents a bare appear-



Hall decoration for piano recital. See page 166

ance. Flowers and foliage plants add much to the interest of a program by the "setting" they give the principal.

In this particular decoration, a large Phoenix Palm, *Phoenix roebeleni*, with its fine fern-like foliage, furnishes the "point of emphasis" in the center of the rear of the platform. The glossy, green character of the palm is always most effective against the gray of the walls. Two smaller palms of the same variety were arranged on the floor at either side and between these were gray wooden pedestals corresponding in color with the trimming of the organ, and on these were tall baskets filled with flowering plants. This arrangement, aided by the groups of plant material at each side of the stage, gave the balance every well arranged decoration should have.

The tallest palms were arranged at the sides of the stage and the height carefully graded to a low point at the end of the group near the piano yet far enough removed so as not to interfere with the tone of the recital or the stage presence of the artist. Baskets and hampers of potted plants and cut flowers were placed on pedestals and on the floor. Grouping the flowering material in this way gave more value than if the separate plants were scattered through the foliage material. All pots were hidden by branches of hemlock, thus giving a finish to the decoration.

In December, this stage has been decorated attractively with materials suitable for the Christmas season. A large hemlock wreath five feet in diameter, and adorned with artificial Poinsettias is suspended in the center square against the gray background. This furnishes the principal "point of emphasis." Smaller wreaths are hung at the center of the smaller squares on either side. Hemlock



balls decorated with two or three artificial Poinsettias, about fifteen inches in diameter, are suspended from the ceiling between each of the stage droplights. These are hung at varying heights, thus avoiding a tendency to a monotonous effect. Palms, ferns and other foliage plants are grouped on each side of the stage and a large lantern-basket with electric lights above, filled with long-stemmed, large-flowered, natural Poinsettias, furnishes a second "point of emphasis" which is permissible in so large a hall. Small groups of natural Poinsettias are placed among the palms and ferns on either side. A decoration such as this requires strong light for the best effects because of the low color values of the red Poinsettias.

If the decoration is for an evening event, the size of the material is apparently diminished under artificial light and especially so with certain colors.

Amateurs are quite likely to err in the selection of material for use in a large room. Small-flowered or fruited material which is particularly attractive in small living rooms usually is not suited for a church. Also it takes a long time to arrange small material, and when a large decoration is being set up, speed is an important factor. I recall having seen a church decorated for Children's Day with large quantities of field Daisies and Buttercups. They were arranged in closely crowded masses in unsightly pitchers and jars, and one wondered what constituted the decorative element. Another country church was decorated with similar material. Comparatively few sprays of Buttercups and Daisies were arranged in each receptacle in a pleasing and naturalistic manner. Wood ferns were first placed in the receptacles and a few were carefully



bent down screening the receptacles; others were upright or partly so and into this bank of green the sprays of Buttercups and Daisies were inserted.

Certainly, with the abundance of material available during the Summer, no country church need present a bare, uninteresting interior on Sunday morning if a few persons will interest themselves sufficiently to collect wild flowers and arrange them in a natural way either on Saturday afternoon or Sunday morning. The flowers will be fresher and more attractive if they are left in deep water in a cool room for several hours after they are gathered, before arranging them in the church.

For a spacious hall or church, large sprays of climbing or pillar Roses; Queen Anne's Lace, *Daucus carota*; Goldenrod, *Solidago*, various species; Fall Asters, *Aster*, various species; large branches of *Spiraea vanhouttei*, Goldenbell, *Forsythia viridissima*, or Clematis, *Clematis virginiana*, are most attractive.

For the best decorative results, the designer should first make a mental picture of the desired effect. All the factors which contribute to the making of a successful portrait or painting should be considered. The arrangement of the material for what the landscape artist would call the "sky line," is particularly important. As a rule, a gradation of outline in the arrangement of palms or other foliage material is the most pleasing. This line of gradation may be in two directions; that is, from the highest point of the decoration to the right or left, or it may be to the front. Abrupt indentations or too broken a "sky line" are seldom pleasing in indoor groups of ornamental plants. If the decoration be for a concert where one or

two artists are to appear, the plant material should be grouped so there will be the proper degree of balance. This does not mean that the group of plants on one side of the stage must be of exactly the same size as the group on the other side. Often monotony is avoided if they vary. A piano or other article of furniture may be a factor to be considered in the apparent size of the group. It requires careful judgment and an artist's touch to properly adjust the plants in a well balanced arrangement.

The spacing of material is very important in a decoration. The plants should not be spaced so far apart that there will be an appearance of too little material used, neither should they be too crowded. One designer will get a very pleasing effect with comparatively little material while another will use nearly twice the amount with no better results. When professional decorators are renting palms and ferns at dozen rates, they naturally do not limit the number.

In every decoration there should be at least one particular point of emphasis. As a rule, the designer likes to have this so placed that it will attract the attention as soon as a person enters the room. First impressions usually are lasting. This point of emphasis may be a foliage plant of striking outline or foliage characters; it may be a group of one particular species of flowers, or an attractive plant basket. If the decoration be a large one, and especially if there are several entrances to the auditorium, there may be several points of emphasis, but all should be so placed that there will be a harmonious grouping in the whole decoration.

When using flowering material among foliage, it is well to arrange first all the foliage so the general plan of the decoration is apparent. As a rule, it is preferable to bring the flowering material into quite well defined groups rather than to scatter it promiscuously among the foliage plants. Care should be taken to avoid a dotted appearance and to prevent monotony, the groups should be somewhat irregularly spaced. The groups however, should not be too compact. For example, several clusters of Peonies of varying sizes are much more effective than is one large cluster. I would suggest that the receptacles first be placed where desired among the foliage plants, then the flowers arranged one by one in them. This makes possible a more natural appearance.

It is always well to have a color scheme in every decoration. Too much variation in color cheapens the effect and detracts from the interest. The effect is most pleasing when one, or at most two colors predominate in a decoration. In selecting a color scheme several factors should be considered. The quality of the color is very important. Decorations are placed usually in the daytime and if they are to be viewed in the evening under artificial light, the effect may be very different. For example, yellow loses in its intensity under artificial light and becomes almost white, while blues and lavenders are hardly noticeable. Cinerarias, beautiful for an afternoon decoration, are valueless in the evening.

Another factor to be studied in the selection of a color scheme is that it should harmonize with the permanent, interior decorations, such as the color of the woodwork, the wall tints or any curtains or draperies. For example,



AN EASTER CHURCH DECORATION

The choir rail was banked with cypresses; bank of Easter lilies in front of main aisle furnished the "point of emphasis;" banks of Hydrangeas and Camellias in front of reading desk and pulpit were secondary; palms furnished the background

if the decorations are to be placed against red draperies, the colors should be such as will not clash in the color combinations. If pink Begonias are used they should be placed so as not to come directly against the red draperies. A bank of green palms or ferns may form a screen between the Begonias and the curtains and the effect be less jarring.

The Japanese are very particular that all plant material used in their flower arrangements be in accord with the season of the year. This is quite possible in America and very appropriate decorations result. In the early Fall there is an abundance of showy wild flowers and Autumn foliage colorings; later Chrysanthemums predominate. For Christmas, Cedar trees, Hemlock balls and wreaths with Poinsettias give character to a decoration. At Easter, Lilies typify the resurrection, and later Spring-flowering bulbs in varied colors lend a brightness to a decoration that coincides with the Springtime spirit.

In decorating a reception room where many guests are to be received standing, the decorations should be placed high or their effect will be lost when the guests have assembled. Few, if any, decorations should be placed on the floor, but mantels may be banked and vases of cut flowers placed on articles of furniture with excellent effects.

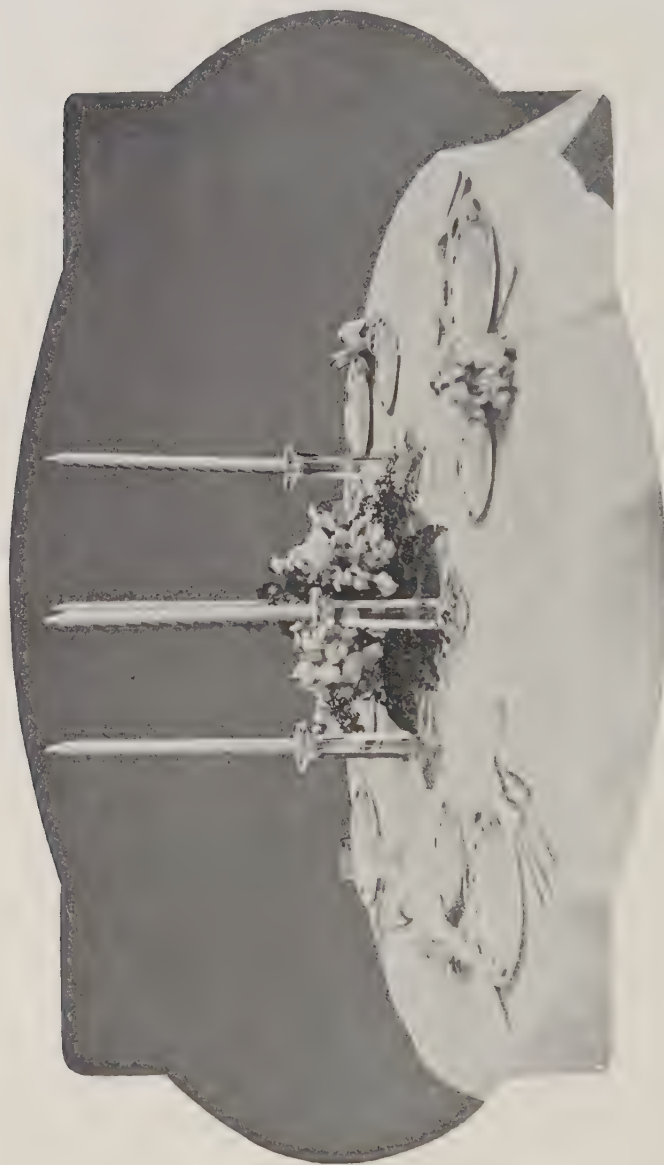
Every decoration should be executed carefully and finished thoroughly. Nothing detracts more from the beauty and interest than careless arrangement and unsightly receptacles or containers. Palms must of necessity be in earthen pots or wooden tubs which are not ornamental, but a careful designer will conceal them in some way. Some use waterproof crêpe paper, but this gives an artificial character to the decoration, and a covering

of some native green foliage is much to be preferred. If Hemlock boughs are placed so that not only the pots are covered but the floor areas between the pots, as well, a natural effect is obtained which makes the decoration quite like a garden. Field Asparagus makes an excellent covering for the pots, as do also sterile fronds of coarse Ferns, as the Interrupted Fern, *Osmunda claytoniana*, the Cinnamon Fern, *Osmunda cinnamomea* and the Ostrich Fern, *Pteritis nodulosa*.

When a decoration is completed it should bring to the designer such a sense of satisfaction that he will not desire to change a line, move a palm or a group of flowers. There should be no discordant note in the harmony of the entire arrangement. Of course, individual tastes differ and what pleases one person may not please another. Consequently, it is often helpful if two or three persons can work in unison in setting up a decoration. When finished the decorated areas should be viewed from different angles to make sure that all is complete in every detail.







DINNER TABLE DECORATION FOR ELDERLY LADIES

Lavender and white Sweet Peas. Colonial bouquets of same with sprays of  
Lavender. Lavender candles. *See page 179*

## CHAPTER IX

### TABLE DECORATIONS

There is no place in the home where flowers are more welcome than in the dining room. One writer has said that nothing is more helpful than flowers in making daily meals a means of eating to live, rather than living to eat, a transforming of the physical into the æsthetic feast. Certain it is that when one comes into the breakfast room and finds it cheery with flowers, his mental mood responds and he is prepared pleasantly for the duties of the day. Flowers give added pleasure to every meal and the spirit of cheerfulness which they impart aids digestion as well. Flowers for the dining room table should never have a strong perfume, as certain odors are extremely offensive to some people. I dislike the odor of perennial Phlox indoors and vividly recall a luncheon where their presence on the table marred for me the pleasure of the meal. For this reason, strong-scented flowers like Freesias, Heliotropes, Paperwhite Narcissi and Mignonette should rarely be used.

For convenience of discussion we can classify our various meals into distinct types.

- |                               |                                |
|-------------------------------|--------------------------------|
| (a) Breakfast.                | (c) Dinner—Simple home dinner. |
| (b) Luncheon—Simple luncheon. | —Elaborate formal dinner.      |
| —Buffet luncheon.             | (d) Banquet.                   |

(a) *A Breakfast Decoration*

In most instances the more simple the decoration, the better it will please. This is true particularly for the breakfast table. The decoration for a luncheon or a dinner may be more elaborate, but there is no time of the day when a simple arrangement of flowers of delicate colors, light and airy in form, gives more pleasure than at the morning meal. Nothing can add more cheer to a breakfast than an arrangement of single Trumpet Daffodils, Poet's Narcissi or Pansies. Other good flowers for the breakfast table are Cornflowers, *Centaurea cyanus*, and Yellow Pansies; the annual Larkspur, *Delphinium ajacis*, and Babysbreath, *Gypsophila paniculata* or *elegans*; California Poppies, *Eschscholtzia californica*; Sweet Peas, *Lathyrus odoratus*, and Cosmos, *Cosmos bipinnatus*. A simple arrangement of the Grass or Scotch Pink, *Dianthus deltoides* or *plumarius*; Coralbells, *Heuchera sanguinea*, with its own foliage or the Polyantha Primroses, *Primula polyantha*, make fine, simple decorations for the morning meal. Among wild flowers, Violets, Butter-and-eggs, *Linaria vulgaris*; False Mitrewort, *Tiarella cordifolia*, and the Wild Columbine, *Aquilegia canadensis*, are excellent for the breakfast table. Heavier flowers with intense colorings are not in keeping with the spirit of the morning meal. Plain receptacles are also more appropriate for the breakfast table. Low glass bowls or silver dishes, simple in design, are better for the morning meal than are elaborate receptacles, for they harmonize with the table linen or silver, and serve to emphasize the light, airy character of the decoration, which is so essential for the breakfast table.

(b) *Luncheons*1. *Simple Luncheon*

Flowers suitable for the breakfast table are also appropriate for a simple, home luncheon and, if desired, flowers of deeper colors may be used. In addition to the types of flowers suggested for the breakfast table, other combinations of greater complexity are suggested in the list of dyads, triads and tetrads on pages 149 and 150. An especially pleasing combination in blue is that of Seaholly, *Eryngium amethystinum*; Cornflower, *Centaurea cyanus*, and Blue Sage, *Salvia azurea* var. *grandiflora*. The dominating element in the composition should be silvery, gray-blue Seaholly, and the basal element the dark blue Cornflower. These give tone balance to the arrangement. Above the Seaholly a few sprays of Blue Sage will give variety to the composition. Such a color scheme should not be used under artificial light because of the low values of the blue flowers. The deep, glaucous-gray foliage of the Seaholly adds much interest to any combination where blue flowers dominate the color scheme. A pleasing yellow combination is the Yellow Daylily, *Hemerocallis flava*; Coreopsis, *Coreopsis lanceolata* and Perennial Baby-breath, *Gypsophila paniculata*.

Definite color schemes for special occasions may be worked out in an attractive manner. I recall a very pleasing decoration for an old ladies' luncheon. The centerpiece was of white and lavender Sweet Peas, with the green foliage and tendrils of the vines. Each guest had a colonial bouquet, also of lavender and white, with sprays of garden lavender for foliage, and tied with narrow

lavender ribbon. A similar decoration might be used for a dinner, with tall lavender candles placed on each table. It should be remembered, however, that lavender loses its intensity under artificial light and consequently more lavender, or of a deeper shade, must be used to give the desired effect. Luncheon decorations in yellow or pink are always attractive.

A very unique and unusual luncheon decoration is the Dutch effect illustrated on page 181, where the receptacles of wooden shoes were filled with Dutch Hyacinths, and small porcelain shoes, filled with Cecile Brunner Roses, were used as favors. The Dutch linen table cloth and Holland China increased the interest of the decoration. However, a lady who was a native of Holland questioned the appropriateness of the decoration, more especially in the use of the receptacles, for in Holland one would never think of using shoes as receptacles for flowers on the dining table. Receptacles of pewter and brass are the kinds principally used by the Dutch.

## 2. *Buffet Luncheon*

For buffet luncheons the decorations may be massive and striking. As the guests are served standing and the tables are viewed from one side only, this factor may be considered in the arrangement. One large bouquet may be placed in the center of the table and smaller ones about it. It is permissible to place flowers or ferns directly on the cloth, and Smilax or other green may be festooned along the sides of the table. As buffet luncheons are usually served in connection with large public functions, it is desirable that the floral decorations be large and



DUTCH LUNCHEON TABLE DECORATION

Wooden shoes filled with Dutch Hyacinths. Favors of china Dutch shoes filled with Cecile Brunner Roses. Dutch china and cloth



conspicuous. At Cornell, the Alumni dinners are held in the large Armory which covers two acres. Long serving tables are arranged on each side of the room and large baskets of flowers are used to decorate them. Such a decoration necessitates the use of large showy flowers and, fortunately, at the Commencement season many shrubs are in bloom, also Peonies, which prove such valuable flowers for use in large decorations. Attractive baskets are first filled with branches of some white-flowered shrubs, like Mockorange, *Philadelphus coronarius*, or Deutzia, and the Peonies are inserted in a natural arrangement. The shrubs serve to hold the Peonies in place and permit the use of fewer flowers with excellent artistic effects. If flowering shrubs are not available, the foliage of almost any shrub may be used with similar results. Similar decorations may be arranged for a large tea where ladies pour from both ends of the table, but for such an occasion the flowers should be arranged so they will be attractive from every point of view. For a decoration of this nature, it is possible and very effective to adopt a color scheme, having the flowers harmonize with the wall decoration of the room, the ices and confectionery. A decoration of orange Calendulas with a few blue Delphiniums, to give height and variety to the design, with orange ice, orange mints and orange icing on the cakes, is very effective and more so if the draperies in the room be gold or blue.

### (c) *Dinners*

Dinner decorations are usually considerably more elaborate than are those for breakfast and luncheon.



Dinner table decoration of *Calanthe veitchi* and Maidenhair Ferns

Flowers are a very important part of a dinner and the more formal the occasion, the more elaborate the decorations should be. The size of the table or the number to be served will naturally govern the size of the decoration.

For formal dinners, the flowers selected are usually of the rarer types, such as Roses, Acacias or Orchids, but for home dinners the simple garden flowers are very beautiful. Pink or red color combinations, with or without white flowers are especially good under artificial light. During the Fall, Chrysanthemums make excellent dinner decorations and the wide variations in color and form make possible unusual combinations. Chrysanthemums, combined with Autumn foliage, are particularly pleasing. Garden Roses with Babysbreath are very effective. The light, feathery character of the Babysbreath contrasts in a pleasing way with the heavier character of the flowers and foliage of the Roses and enhances the beauty of both species. In Winter, dried sprays of the perennial Babysbreath, *Gypsophila paniculata*, may usually be obtained from a florist if it has not been gathered from the garden and dried the previous fall, and this combined with Roses grown in greenhouses with excellent results. For the Springtime, Tulips or Narcissi combined with Pansies make appropriate and pleasing dinner decorations.

An important factor, which always should be considered in a table decoration, is that there should be nothing to interfere with the pleasure or sociability of the guests. The centerpiece should not be too high nor so heavy that the guests cannot see each other easily. As a rule, no decoration should be over fifteen inches above the table unless a few fine sprays be inserted to give the



Table decoration of pink Helipterums

arrangement a better balance or a more graceful effect. See illustration on page 185. In a large room, and with a large table, the decorations may be carried higher. There may be a low bank at the base of the decoration, then a slender glass or silver receptacle may hold a high arrangement, the flowers of which should not be nearer the table than twenty-four inches. An arrangement of such a character cannot interfere with the pleasure of the guests. See illustration on page 188.

Another important factor is that the flowers should not interfere with the table service. It is better not to have flowers arranged loosely on the cloth nor to have them radiate far from the centerpiece. If strands of Smilax radiate to the edge of the table they often interfere with serving the guests or they may be a source of annoyance to the diners. Under no condition should there be flower decorations attached to the cloth at the sides of the table, if guests are to be seated. As the flowers are to be viewed at close range, there should be the greatest care exercised in their arrangement, with no crudities nor apparent haste shown.

The receptacle should be selected with a view to both form and character of material. First of all it should conform to the shape of the table; if round or oblong, the receptacle should be of similar shape, and as low and inconspicuous as possible. As a rule, a glass or silver receptacle harmonizes better with the cloth and articles of table service than does pottery. Low, white wicker baskets or baskets colored to harmonize well with the flowers are effective. If the arrangement is to be carried high, a narrow, silver vase or one of thin glass makes a

rich receptacle in keeping with other features of the dinner. Sometimes a thin, strong rod of wood or metal, about two and one-half feet high, is placed in a low bank of flowers on the table and this supports the base of a metal receptacle in which other flowers are arranged, well above the line of vision. For an elaborate dinner, the base may be made of flowers of large size and intense coloring, such as Roses or Cattleyas, to give a well balanced appearance, and the upper receptacle may be filled with spray orchids, like *Oncidiums* or *Odontoglossums*, sprays of *Acacias* or other light, airy species. The supporting rod may be wound lightly with *Smilax* or other green in which a few light sprays of flowers may be inserted, if desired, just before the dinner.

Corsages and boutonnières are a very important feature of dinner tables. The corsages for the ladies usually are made of the same flowers as those used for the dinner table decoration or of species which are similar in color and form. If red Roses are used for the table, a single red Rose may be combined with finer and lighter colored flowers for the corsages. The boutonnières should always be white, and they are usually made of flowers similar to those of the lady's corsage. A Rose, Carnation, Gardenia or a few Lily-of-the-valley are, however, always appropriate if the flowers used for the dinner decoration or the corsages are not white.

#### (d) *Banquets*

Decorations for banquets are usually the most elaborate. The speakers' table is so placed that the speakers may easily be seen and heard from all the other tables.





Table decoration of Sweet Peas

A "T" arrangement is a very common one, with the toast-master seated at the center of the cross line of the "T," and the other speakers at his right and left. This provides space for the decorations in front of the principal speaker where they will not interfere with the service of other guests. Naturally the decorations in front of the toast-master will be the most elaborate or the "point of emphasis." If the tables can be arranged so that this "point of emphasis" first greets the eyes of the guests as they enter the banquet room, the effect will influence the whole decoration, and first impressions are the lasting ones. If more tables are needed they may be placed parallel with the standard of the "T."

A hollow square is also a good arrangement, the tables being placed around the four sides of the room. This permits of a low bank of flowering or foliage plants being arranged in the center of the square, forming a decorative feature for the room. This bank should not be high enough to screen the guests at the different tables. For a large banquet it is necessary to use flowers of considerable size if the best effects are to be obtained. At a recent university function, tables were decorated for the entertainment of five thousand people. Fifty tables, each seating one hundred, were used by the caterers. The building was a large armory. Fortunately, it was at the season of the year when Peonies were available and they were used with excellent decorative effects. Not only were the tables attractive to the diners, but the effect was most pleasing from the galleries where many, not present at the dinner, listened to the speaking which followed the banquet.

For large banquets potted plants may be used on the tables, but as a rule, they are heavy and less attractive than are cut flowers. I attended one banquet where the so-called Boston ferns were used on the tables. To add color to the occasion, Carnations had been wired to green sticks and inserted in each pot of ferns. The effect may have been decorative but it was far from realistic.

Interest is added to table decorations if they are appropriate for the season of the year. For example, a low, plain, glass receptacle, or a brown wicker hamper, filled with well-fruited Japanese Barberries and small, yellow Chrysanthemums, with perhaps a few sprays of attractively fruited Snowberries, *Symphoricarpos racemosus*, makes a fine centerpiece for a Thanksgiving dinner. Banked about the receptacle may be various fruits, candies and nuts. For Christmas, a low pan of Poinsettias and small ferns, with the pan banked with Holly, is very attractive and appropriate. For St. Valentine's Day, a low, heart-shaped, wicker basket may be filled with Forget-me-nots or Bleedinghearts, *Dicentra spectabilis*, which have been forced into bloom by the florists, or a heart-shaped receptacle with red Carnations may be employed.

In arranging table decorations it should be remembered that there is no background for the flowers; hence, it is necessary to select species of pronounced form or outline, and to use foliage generously to emphasize the beauty of the individual flowers. As has been stated in a previous chapter, no green material so nearly corresponds and harmonizes with the flowers as that of the same species. The desired foliage, however, is often difficult to obtain, especially with such flowers as Carnations, for the florist sacri-

fices a flower each time he cuts a spray of foliage. The long, bare stems require some green and when its own blue-green foliage is not to be had, *Asparagus plumosus* or *Asparagus sprengeri* is most commonly used; but the pronounced differences in the shades of green, together with their drooping character, make them far from ideal. With other species they are excellent, especially the fine, interesting foliage of *Asparagus plumosus*.

It is not easy to select just the right foliage and flowers to use together. Some have that happy faculty and it is the secret of much of their success in floral decorations.





A shoulder bouquet of *Cyripedium*, Sweet Peas, *Gypsophila* and *Asparagus plumosus*

## CHAPTER X

### FLOWERS FOR PERSONAL ADORNMENT

For ages, flowers have been used for personal adornment, and they probably always will be an important decorative feature in feminine attire. It is not alone ladies who delight to bedeck themselves in floral beauty, for not infrequently do men on their way to business, stop regularly at the florist's shop for a flower with which to adorn the lapels of their coats.

Flowers appeal to all classes of people, but it is probably in the tropical countries that they are used in the greatest profusion. One writer has said of the people of Samoa: "The boys and girls love to decorate themselves, as do their elders, with the glorious flowers of their land. They always, on feast days, wear belts of flowers, necklets of flowers, and headdresses of flowers, and thus add the greatest loveliness that Nature can show, to their personal charms. A party of young Samoans in their holiday costume, consisting much more of flowers than of clothing, is a fascinating sight."

The use of flowers for personal adornment may have come into quite general use in the early period of American life when sprigs of medicinal herbs were carried by ladies in public places as antidotes for various diseases, but their





A wrist bouquet of Sweet Peas, Gypsophila and Maidenhair Fern

use dates back to much earlier periods, as Greek and Roman history tells us. The old-fashioned nosegay has more recently given place to the modern corsage, although the so-called "Colonial" bouquet, which is usually carried in the hand, is still in popular favor. Fashion in some periods has decreed certain styles in flowers for personal adornment. Fresh flowers have been used extensively on evening gowns in place of trimming. Wedding gowns have had the entire train or front panel decorated with flowers. Flower ornamentations on fans, scarfs and other feminine attire have not been uncommon, and wrist, shoulder and even ankle bouquets have been rather extreme methods of the use of flowers.

Bouquets may be classed according to their character into the following sections:

(a) Corsage, wrist and shoulder bouquets to be worn by ladies for a public function. See pages 192, 194, 197, 198.

(b) Colonial bouquets, usually to be carried in the hand. See page 200.

(c) Wedding bouquets, to include those of the bride and her attendants. See pages 202, 203, 205, 206, 207.

(d) Boutonnieres. See page 209.

(a) *Corsage, Wrist and Shoulder Bouquets to Be Worn by Ladies for a Social Function*

Fashion changes from time to time the size and character of corsages. As a rule, a large corsage is awkward to wear and often but one or two flowers are preferred. The size will, in a measure, be determined by the size of the person who is to wear it, but ordinarily medium-sized or small corsages are preferred. A large corsage worn by a large woman serves apparently to increase her size. It is

quite as possible to overdo personal floral ornamentation as it is other types of decoration.

Many ladies object to corsages because they interfere with their personal comfort or injure their gowns. This is especially true at dances where the flowers are usually soon crushed. There has, therefore, arisen a demand for other types of bouquets which are not so troublesome. At the present time the shoulder bouquet is quite popular. It should be made of small flowers arranged in a light, airy manner, and droop gracefully over the shoulder, not interfering with the comfort of the wearer. Wrist bouquets are also popular and are most attractive when daintily made. Extreme uses of flowers are ankle bouquets. They are made much like small corsages and attached to a ribbon which is tied around the ankle. Such would hardly be considered good taste in the use of flowers.

Several factors enter into the selection of flowers for different types of corsages. As this is a very personal use of flowers, only the choicest species should be selected, and usually if one species is selected as the principal and a second smaller or finer type of flowers is combined with it, the corsage is more pleasing than if one species and foliage is used. Cattleyas are among the most popular species, and while the flowers are rather large, their delicate coloring and petalage make them well suited for such a use. Small orchids with more substance, like *Cypripediums*, are perhaps more pleasing. Combined with the larger flowers there should be choice species of finer flowers like Lily-of-the-valley or Roman Hyacinths. Fine sprays of *Stevia*, *Piqueria trinervia*, or *Gypsophila*, may also be used with some foliage like Maidenhair Ferns or Asparagus.



A dainty shoulder bouquet of Cattleya and Acacias



A typical corsage of Cattleyas, Sweet Peas and  
Maidenhair Fern

Varieties of Roses, such as Mrs. Aaron Ward, Mrs. Calvin Coolidge, with the smaller Polyantha types like George Elgar or Cecile Brunner, always make good combinations. Sweet Peas are light and graceful and their varied colors make them harmonize with almost any costume. Pansies are also splendidly suited for corsages, but are difficult to combine with other species.

The colors of the flowers selected for the corsage should harmonize with the color of the gown with which it is to be worn. These harmonies may be analogous or of contrasts. Harmonies of contrasts are the most striking. A corsage of Cattleyas with a lavender gown is very rich, but if combined with white flowers and foliage and worn on a gray gown it reveals greater beauty. With a gray, white or black gown almost any colors may be worn, but the color of the lady's eyes or hair may govern the colors used in the corsage.

Usually the buyer of the corsage leaves the making of it to the good judgment of the florist who will see that the best possible combinations of forms and colors are produced by the flowers used. He will endeavor to arrange them in much the same way as any bouquet would be arranged with the larger or more fully opened and brilliantly colored flowers near the center, or base of the corsage, and the smaller species, buds or lighter colored flowers above or near the outside. He will select the best possible type and color of foliage, and his wise judgment and experience will tell him just the right proportion of flowers and foliage to use. Too much foliage detracts from the value of the flowers and makes the corsage heavy and uninteresting. Ribbon is often used for tying the





Colonial bouquet with center of Roses, surrounded by an inner circle of Violets, an outer circle of lavender Sweet Peas, and a border of Lily-of-the-valley, on a pink lace handkerchief back and tied with pink ribbon

corsage and the colors are usually analogous with the flowers or with the gown with which it is to be worn.

When a corsage is received from the florist it should be cared for carefully if any considerable period of time is to elapse before it is to be worn. Corsages are usually wrapped lightly in wax or tissue paper and delivered in a pasteboard box. Ordinarily it is best to leave the corsage undisturbed and put the unwrapped box in a cool room or ice box until needed. Exposure to the air for any considerable time will injure it.

Flowers in corsages which have become withered by wearing, may be revived and freshened by removing the ribbon and tinfoil about the stems and allowing the flowers to float in deep, cold water in a cool room for a few hours. If the petals have not been too badly crushed the flowers will freshen surprisingly.

(b) *Colonial Bouquets to Be Carried in the Hand*

A Colonial bouquet is the formal type of our grandmother's time when few long-stemmed flowers were grown. Within recent years they have again come into popular favor and practically every retail florist will now supply them. They are made in different sizes, depending on the occasion. Tiny, delicate ones with pink or blue flowers predominating make dainty birth gifts. Occasionally a bride prefers a formal bouquet of colonial type instead of the more informally arranged type or the shower. Often her attending flower girls carry the Colonial type. They make beautiful presentation gifts for any occasion, and are especially appropriate for a musicale when the artist, in a costume of the Colonial period, gives songs of long ago or old-time melodies.



BRIDE'S SHOWER BOUQUET

Lily-of-the-valley and Orchids showered with Lily-of-the-valley



**Bride's** somewhat formal bouquet of White Killarney Roses, Valley and Adiantum fern, tied with white ribbon

Almost no large flowers are used in Colonial bouquets, and little value is given the form of the flower. The bouquet therefore consists of masses of small flowers, arranged with considerable thought to color harmonies. One or two medium-sized flowers form the center, and concentric rows of harmonizing colors are arranged closely about the center flowers with occasional sprays of green. When the bouquet is of the desired size, the stems are thrust through a paper frill, appropriate in size with that of the bouquet, drawn down and tied with ribbon of any desired color.

(c) *Wedding Bouquets*

It is customary for the groom to furnish the flowers worn or carried by the bride and her attendants. Almost every bride desires that the bouquets be distinctive and unusual. Her own flowers are of course the most elaborate and Dame Fashion has decreed that they shall be white, particularly for a formal wedding where the bride wears an elaborate white gown. When traveling costumes are worn or less formal attire, a corsage of almost any color harmonizing with the gown is appropriate.

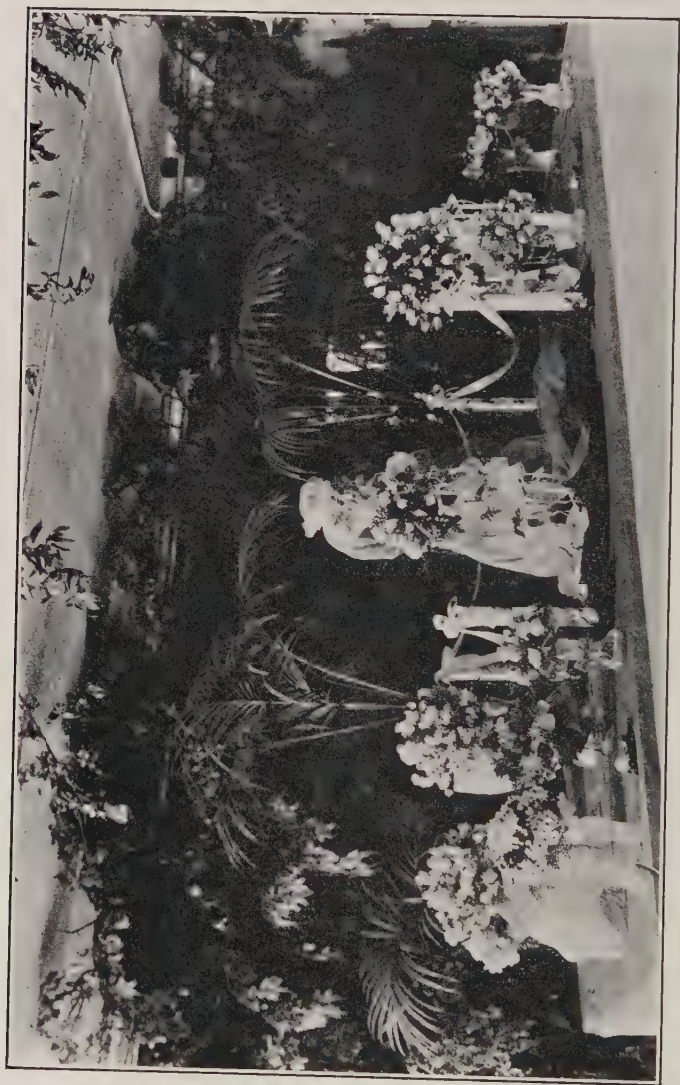
For a formal bouquet for the bride, white Roses and Lily-of-the-valley are most generally used. They are combined with fine foliage, such as Maidenhair fern, and tied with satin ribbon. Such a bouquet is illustrated on page 203. Frequently a bride prefers a less formal arrangement such as the so-called "shower bouquet." For this the same flowers may be used as for a formal bouquet and the shower effect is produced by knots of narrow ribbon in which are caught sprays of Lily-of-the-valley, Roman Hyacinths or Sweet Peas.





A bride with her bouquet of Orchids, Lily-of-the-valley and Maidenhair ferns





Flowers for the bridal party



A bridesmaid's arm bouquet of Snapdragons and *Asparagus plumosus*

When freshly made and artistically arranged, shower bouquets are very beautiful, but the secret of their beauty is in their freshness. One person remarked she had never seen a shower bouquet without a "dangling appearance," and to avoid such a criticism, the bouquet should be made but a short time before it is needed and carefully kept from drafts. Wedding bouquets should be given the same treatment as corsages, after they are received from the florist.

Arm bouquets are carried easily and naturally, and are often preferred to the more formal types already described. They are arranged quite loosely and droop in an easy, natural manner over the left arm. They may be made with or without the shower.

The maid of honor, and also the bridesmaids, quite generally carry arm bouquets. The colors usually vary with the differently colored gowns, although sometimes when the gowns of the bridesmaids are the same in color, the bouquets are alike. More frequently, however, interest is added by bridesmaids carrying flowers differing in form or color.

The types of flowers used for the bridal party vary with the tastes of different individuals and the season of the year. For a Fall wedding, Chrysanthemums are always appropriate and especially so if the church decorations are Chrysanthemums and Autumn foliage. Long-stemmed Sweet Peas, arranged in open, airy bouquets, are very beautiful, and their wide range of coloring makes them especially pleasing and suited for combining with almost any color scheme. Occasionally a bride prefers to carry but one or two sprays of Easter Lilies and the sim-



Boutonnières of Gardenias, Dendrobiums and Lily-of-the-valley

plicity of such a bouquet is pleasing. Easter Lilies and Delphiniums also make beautiful arm bouquets for bridesmaids, and Gladiolus, Delphiniums and *Gypsophila paniculata* make graceful combinations. When flower girls accompany the bridal party they add much to the beauty of the occasion. Daintily clad in white, light blue or

pink, they carry baskets of rose petals or other flowers which they scatter in the path of the bridal party.

(d) *Boutonnieres*

The wearing of flowers by men is not as common at the present day as it was in the earlier periods. A decade ago almost every usher in a city church wore a boutonniere. In England the wearing of a flower on the lapel of the coat is much more common than in the United States and it is a custom that ought to be revived.

For the business suit any flower or any color is permissible, but for a formal occasion only white flowers are correct for gentlemen's boutonnieres. At a wedding, the flowers worn by the groom should be like one in the bride's bouquet, a Rose, small Orchid or Lily-of-the-valley. The bride's father and the best man may wear the same species as the groom or any other distinctive white flower, and the boutonnieres of the ushers are usually Carnations, Sweet Peas or small white Roses.

As has been stated in a previous chapter, floral decorations are for the purpose of adding interest to an occasion. At a wedding the bride is naturally the center of interest. Her attendants add to the interest, but it is the flowers which serve to give a distinctive setting to the occasion which prompts the oft-repeated saying: "It was such a pretty wedding."



## CHAPTER XI

### VARIOUS OTHER USES OF DECORATIVE PLANT MATERIAL

Flowers and decorative plant material have many other uses than those already discussed and play an important part in the life of a people from birth to the grave. Next to the joy occasioned by the little one who has come to gladden her life is the pleasure given the mother by the tokens of regard expressed by floral gifts from her friends. If we should follow this or many another little one on through life we would find that flowers are closely associated with the many varied life events and play well their part. They are always welcome, whether in times of gaiety, illness or sorrow.

Not alone are cut flowers arranged in vases in demand, but varying types of plant materials are suitable for many occasions. Baskets or hampers of potted plants are often used for presentation gifts, especially at Christmas and at Easter. People have come to realize that it is possible to have living plants in attractive receptacles and that they retain their freshness much longer than do cut flowers. A basket attractively made of flowering plants makes an admirable presentation gift for friends leaving on an ocean voyage. It will brighten the room for a much longer period than will cut flowers.



For Christmas gifts one can obtain from any florist baskets or hampers of pleasing shapes and colors. They may be filled with flowering or foliage plants or with an association of both. As red is a color used especially in Christmas festivities, the receptacles may be filled with Poinsettias as the principal plant and grouped about the base may be lower-growing Jerusalem Cherries and Ferns. Touches of color in foliage may be added by the use of Crotons or the variegated-leaved Pandanus, *Pandanus veitchi*. Other Christmas plant baskets may be filled with Cyclamen, Primroses, Ericas or any of the many flowering plants then in the market, combined with Ferns, Asparagus, or other foliage plants. Baskets for Easter may contain, and with very little if any increased cost aside from the cost of the basket, Easter Lily plants which will last much longer than cut flowers. Baskets of Easter Lilies, Marguerites and Ferns are very attractive, the large flowers of the Lilies towering above the finer massed blooms of the Marguerites. Small Genistas also combine well with Easter Lilies. Bulbous plants, like Hyacinths or Narcissi, transplant easily and make most attractive material especially for hampers.

Baskets filled with cut flowers are now used extensively as presentation gifts for musical artists, for dramatic performers, for steamer sailings, and as funeral tributes; in fact, they are appropriate for almost any occasion. Most flowers can be arranged in a more natural and pleasing manner in baskets than in any other receptacle.

Baskets are for sale at all flower shops and are far less ornate than formerly. The plainer the basket the more pleasing the composition will be. They are made of willow

or wood and decorated in colors that harmonize with a wide range of plant material. Each is sold with a tin or zinc receptacle to be filled with water or damp moss.

Formerly the method of making a basket of cut flowers was to fill the receptacle with damp Sphagnum moss, cover the moss with Dagger Ferns, then wire each flower to a toothpick and insert it in the moss in the position desired. This made a very formal arrangement and the flowers retained their freshness for a short time only. By filling the container with water and arranging the flowers much as any bouquet would be arranged, they will have a pleasing natural appearance and keep fresh for a long period.

For large cut flowers, such as Roses, Lilies, Larkspurs or Carnations, select a basket with a broad base for stability. Fill the metal container about half full of water, then put in sufficient green material to hold the flowers in place. The foliage of various plants may be used for this purpose. Some use wood ferns, commonly called Dagger ferns; others use short branches of Laurel, Privet or other shrubs. In this way cut flowers may be loosely and naturally arranged, and will remain in place even with considerable jarring. If it is desired to arrange the flowers in one place and transport them without water to another, the flowers may be cut and left a considerable time in deep water in a cool room. After this precooling process the flowers may be arranged in the manner described without water, or if water is used, sheet moss or sphagnum should be packed carefully about the stems at the top of the basket so the water will not spill in transportation. If they are arranged without water, the receptacle should be filled as soon as the basket has reached its destination.

The length of time flowers will keep fresh when arranged in this way is remarkable.

When leaving for a recent European trip I found in my stateroom a basket made as described which had been sent by friends with a "Bon Voyage." Ophelia Roses were the principal element in the composition. With them were a few sprays of light blue Delphiniums, pink Gladiolus, blue and pink Waterlilies, and sprays of a little, delicate pink flower rarely seen in flower stores, the Angle-stemmed *Sabatia*, *Sabatia angularis*. For foliage effects, branches of golden-leaved Privet were used. The handle of the golden brown basket was tied with Ophelia-colored ribbon and the effect was most artistic. The keeping qualities were surprising and the basket brightened my dining room table during the greater part of the trip.

There are numerous flower combinations which are beautiful when arranged in baskets. For the tall, large growing species, baskets seem better suited than vases. They have an appearance of stability because of the broad base, and the handle seems to increase this appearance. Rarely should the flowers come above the handle. Occasionally a few sprays of fine flowers can be so arranged without detriment to the appearance of the composition. Many garden flowers lend themselves splendidly to basket arrangements.

For smaller baskets, Sweet Peas, Marguerites, both white and yellow, and Bon Silene, Cecile Brunner or George Elgar Roses are very effective. A dainty presentation of flowers for a mother and newly born baby is a basket of Hybrid Tea Roses, like Butterfly, Mrs. Calvin Coolidge, or Premier, with a smaller basket attached to the

handle by a narrow ribbon and filled with the so-called Sweetheart Roses, George Elgar or Cecile Brunner.

As a rule a florist welcomes having a customer present ideas in regard to the arrangement of the flowers they wish to send their friends. Flowers sent to intimate friends should have a very personal expression and the more of his own personality the sender can put into them and their arrangement, the more the recipient appreciates them. Originality always pleases.

Good taste has developed marvelously in flowers sent as expressions of sympathy in times of bereavement. It is true that in some instances almost hideous designs are worked out with flowers. Such "set pieces" are, however, usually made at the customer's request rather than at the suggestion of the florist and come from people who have never developed good taste in the selection and arrangement of flowers any more than in the selection of wearing apparel or household furniture. The use of colored flowers as funeral tributes has become quite general. In the earlier days it was thought that only white, lavender or light pink flowers were appropriate, but it is not uncommon now to see baskets or sprays of red Roses or other brilliantly colored flowers.

Next to baskets of cut flowers, the arrangement of flowers in sprays is the most natural and pleasing. There is now a wide range of cut flower material that lends itself readily to spray arrangements. Many garden flowers may be used in this way and make most appropriate and pleasing floral tributes. Often they are more appreciated, especially if they come from one's own garden, than are the rarer flowers.



Spray of white Carnations and ferns with white ribbon



As sprays cannot be in water, it is essential that the tissue be filled thoroughly with water before the spray is arranged; hence, the flowers should be treated as suggested in Chapter II. There is nothing more depressing than a bouquet of withered flowers.

Garden flowers best suited for sprays are Gladiolus, Asters, Lilies, Peonies, Narcissi, Tulips, Snapdragons, Columbines, Daisies, Babysbreath and many others. As a rule the plants which have the most substance have the best keeping qualities.

In making a spray the same principles should govern the designer as those outlined for the arrangement of cut flowers in vases and baskets. There should be a mental picture of a pleasing spray and this picture should be before the designer throughout the construction. A spray should not be long and narrow, neither should it be broad and short, but there should be displayed a fine sense of correct proportion. The arrangement can be made as artistically by an amateur who possesses the ability to arrange flowers as by an experienced designer in a flower store.

Flowers arranged in sprays should not appear flat. The most natural arrangement is to have the flowers thin at the top and around the outline, and to elevate the other flowers as they are added, by so-called "padding" with ferns or other green. If Gladiolus are used, the fully opened flowers at the base and the buds at the top of the spray naturally form such an arrangement. In making any spray, if buds are used for the upper marginal flowers, half open flowers within and fully opened for the base, the general surface of the spray will be pleasing without





A double spray of Roses and Asparagus

the addition of such material for "padding." It is difficult for an amateur to make a large spray with short-stemmed material, but such material may be inserted among the long-stemmed flowers and inconspicuously tied to them. The professional florist lengthens the stems with wires, expertly placed. It is rarely advisable for an amateur to attempt work of this character. Green string or silkaline is best for tying the spray and it may be finished with a bow of chiffon or taffeta ribbon if desired.

In combining various species, the same consideration should be paid to color and form harmonies as in the selection of material for table decorations, vase arrangements or any other type of flower arrangement, and in such combinations only those of relative values should be used. Garden flowers should not be combined with greenhouse material. Either by itself is excellent, but there are such differences in comparative values that a combination of the two is rarely ever pleasing. Flowers grown out of doors usually wither much more rapidly than do those grown in greenhouses; therefore, combining the two is unsatisfactory.

Flower and broad-leaved evergreen wreaths are difficult to make and amateurs are not advised to attempt them. A florist can do the work skillfully and about as cheaply. Each tradesman should be allowed to ply his own trade and be paid accordingly. I once attempted to take a painter's job from him on my private residence, but when the work was finished, I decided that "to every tradesman belongs his trade." The crudities of the application of paint were visible for a long period, and the time I expended could have been better used in other lines

of work. However, the making of evergreen wreaths for home, church and hall decorations can be quickly and easily done by an amateur and directions for such work are outlined in Chapter II.

As appropriate funeral tributes, wreaths rank next to sprays of cut flowers. A wreath is less formal than most other designs and the flowers can be arranged in a more natural manner. Fortunately, retail florists appreciate the fact that the majority of their customers will be better satisfied with a simple wreath than a more elaborate design, hence they quite generally suggest one. Frequently flowers from the immediate family are of quite a different character from those sent by friends. There is nothing more appropriate or more beautiful than a carefully made casket cover of Roses, Orchids or other rare flowers.

Quite recently candles have again come into favor as factors in floral decorations. At the Christmas season candles are particularly appropriate. It is quite possible for an amateur to make use of candles in very attractive centerpieces for the dining table or for decorations in the living room. A circular piece of wood, about an inch in thickness, may be used for the base with a hole large enough to receive the candle, bored in the center. Red candles, fourteen, sixteen or eighteen inches long, are the most serviceable. Shorter ones may be used, but these do not last long. Some kind of moss should be bound on to the board with string. Sphagnum moss is best, if obtainable, but if not, any kind of wood moss may be used. This should be gathered in the Fall and stored in a moist place. Ferns or some fine-foliaged evergreen should be used for covering the moss and in this may be inserted



A home-made candle arrangement of native material

sprays of Holly, Winterberries, tiny sprays of fine-foliaged evergreen trees, Groundpine, Spruce cones or small cones from other evergreen trees, dried Strawflowers, Babys-breath or other decorative dried plant material. For special occasions varying colors in candles may be used and different schemes of arrangements may be devised.

If the candle arrangement is to be kept for but a short time, living flowers such as Roses, Chrysanthemums, Lily-of-the-valley and other decorative cut flowers, may be used in place of the more permanent evergreens. In this case, it is usually best to attach a toothpick to the end of each stem with a fine wire. The flower is then more easily inserted into the moss and the swelling of the dried wood of the toothpick in the damp moss holds the flower securely in position.

There are many other ways in which cut flowers may be arranged in the home or as gifts to friends. The amateur whose mind is alert to devise new methods of arrangement will find much pleasure in such expressions of personality. As a wartime measure, a lady conceived the idea of making dolls and amusing and grotesque figures from the roots and other parts of garden vegetables. These were sold for the benefit of the Red Cross. If one can create interesting compositions from such crude material, much more can be accomplished with flowers.



## INDEX

*(The various plant and flower names mentioned in "PRINCIPLES OF FLOWER ARRANGEMENT" are not included in this index, but upon consulting pages 38 to 59, these subjects will be found listed under the respective months in which they are available for decorative purposes.)*

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